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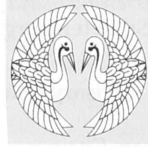
Front cover:

“Kakubha Rāginī”, watercolour, gouache, gold and ink on paper. Deccan, second half of the 18th century.
Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies,
fol. 20b, 7.6 × 11.5 cm.

Back cover:

- Plate 1.** “Gujarī Rāginī”, watercolour, gouache, gold and ink on paper. Deccan, second half of the 18th century. Same Album, fol. 21a, 6.5 × 11.5 cm.
- Plate 2.** “Gunkālī (Gunkāri) Rāginī”, watercolour, gouache, gold and ink on paper. Mughāl, second half of the 16th century. Same Album, fol. 24b, 11.5 × 12 cm.
- Plate 3.** “Kakubha Rāginī or Sorath Rāginī”, watercolour, gouache and gold on paper. Deccan, second half of the 18th century. Same Album, fol. 26b, 10.0 × 19.0 cm.
- Plate 4.** “Rāginī” (unidentified), watercolour, gouache and gold on paper. Deccan, second half of the 18th century. Same Album, fol. 27a, 11.5 × 17.0 cm.

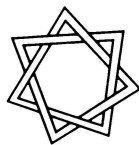
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PRESENTING THE COLLECTIONS

Stephan Hillyer Levitt

NEW MANUSCRIPTS FROM THE COLLECTION OF W. NORMAN BROWN ADDED TO THE INDIC MANUSCRIPT COLLECTION OF THE LIBRARY OF THE UNIVERSITY OF PENNSYLVANIA*

The University of Pennsylvania Library's Indic manuscript collection is today the largest collection of native Indic books in the Western hemisphere. The acquisition of this collection was begun in 1930. Provost Penniman of the University of Pennsylvania himself gave the first sum for the purchase of Indic manuscripts, and shortly after obtained additional funds from Mr. John Gribbel, Dr. Charles W. Burr and the Faculty Research Committee. The manuscripts obtained were added to gifts of a few manuscripts which had been given the Library in previous years, and the collection became at that time the second largest in the United States and Canada. Further funds came from the Library through its Colton Fund. By 1935, with the acquisition of an additional 1,800 Indic manuscripts, the University of Pennsylvania Library's Indic manuscript collection became the largest such collection in North America. When Horace I. Poleman's *Census of Indic Manuscripts in the United States and Canada*, American Oriental Series, vol. 14 (New Haven: American Oriental Society, 1938) was published, the 2,700-odd manuscripts then at the University of Pennsylvania, together with the 2,400-odd catalogued manuscripts at Harvard University Library, accounted for most of the 7,273 individual entries in his catalogue. As an individual manuscript often contains more than one text, the total number of manuscripts at the University of Pennsylvania Library and Harvard University Library account for more than this number in the total number of entries in

Poleman's *Census*. There is in the University of Pennsylvania collection, for instance, a manuscript of *Upaniṣads* which contains approximately 30 texts. Each of these texts is a separate entry in Poleman's *Census*. The number of Indic manuscripts in the Western hemisphere outside the United States and Canada is minimal.

Since that time, the University of Pennsylvania obtained still more Indic manuscripts. These came from a donation of Sanskrit manuscripts by the United States Information Service to a worthy American institution, from a donation of a beautiful collection of Southeast Asian manuscripts by Mr. John Lester of Haverford, and from donations of still other manuscripts from other sources, swelling its number up to the present to just under 3,000. In addition, the 50-odd Indic manuscripts which had been donated through the years to the University Museum were given in loan to the Library and placed together with these manuscripts for reasons of access, storage and preservation.

Most of the Library's acquisitions were of whole collections. One such large collection, for instance, came from Marwar, an area in the present-day state of Rajasthan. The manuscripts themselves come mainly from central, northern and western India, with a comparative few from eastern and southern India. The South Indian manuscripts, however, though few from the vantage of the larger collection, account for most of the palm leaf *Grantha* script manuscripts listed in Poleman's *Census*. Among the more

* Several articles referring to the University of Pennsylvania Library's holdings of Indic manuscripts have appeared in *The Library Chronicle*. These appeared in vol. 2 (1934), pp. 18–23; vol. 3 (1935), pp. 58–61; vol. 6 (1938), pp. 34–9; vol. 40 (1976), pp. 151–61; and vol. 44 (1980), pp. 97–152. The first three were by W. Norman Brown. The work presented here was originally begun in September and October 1982. It was not possible to complete the work immediately, but not long afterward a writeup was prepared in a more popular and less technical form than that presented here. I was informed at that time, though, that *The Library Chronicle* for which the article had been prepared had ceased publication. This of course was discouraging, but I proceeded to xerox the first lines, etc. of certain of the manuscripts so I would be able to work further on this material from a distance in New York City. This was necessary so as to make the article more acceptable to a professional Oriental journal *per se* than would be the less technical article which had been prepared at first. As few folios as possible were xeroxed, and only as absolutely necessary for clear identification purposes. In some instances, film was taken instead. Despite discouragement, the work pushed ahead and certain points were checked with various people. Then in May 1983 I took ill, which period of illness lasted until mid-September or October 1983. After this I turned my attention to things which were less discouraging until recently in 1994, when I turned to working further on the *Śāradā* script material in the collection and to pulling everything together in clean copy. This work was slow-going, but a typescript was at last finished in the summer of 1995. This was revised in the winter of 1998. I would like to thank the Library of the University of Pennsylvania for permission to reproduce here material from W. Norman Brown's collection.

recent acquisitions, the donation by the United States Information Service was of manuscripts mainly from eastern India, and another grouping of manuscripts was of palm leaf manuscripts from Sri Lanka. Most of the manuscripts are in Sanskrit. Manuscripts in Pali and in other languages of South and Southeast Asia, however, are represented as well. There are a beautifully illustrated manuscript on fortune-telling by birds in dialectical Hindi, a manuscript of the *Rāmācāritamānasa* by the famous Hindi poet Tulsī Dās, a Marathi manuscript which gives a description of the flute, a Tamil version of the compendious Sanskrit *Skandapurāṇa*, which can be described as containing traditional folklore and folk wisdom, rendered into Tamil verse by the poet Kacciyappār and written on the traditional long narrow palm leaves with the letters scratched into the leaves with a stylus. There are also a Burmese manuscript recording building changes in a local temple on heavy bark paper coloured black and folded accordion style, and a Burmese manuscript which treats medical diagnosis and the compounding of prescriptions by apothecaries on local mulberry paper.

In purchasing manuscripts, it was found that it was advantageous to obtain whole collections as opposed to individual manuscripts. To an individual Indian owner, every book in his family's possession becomes a priceless treasure, and so the cost of such individual manuscripts is very high. If something is recognized by a would-be purchaser as being of particular value, he, or his agent, must be particularly cool-headed in the transaction. By purchasing manuscripts in whole collections the purchaser obtains a broad selection of texts, but only a small number of them may be manuscripts which have been recognized as being particularly noteworthy either on textual or artistic grounds. This is not to say that such manuscripts may not exist in the collection, but only that perhaps few have been recognized. This is the less expensive way of purchasing Indic manuscripts. Individual purchases are the most expensive way to obtain Indic manuscripts. While the former is the way in which the core of the University of Pennsylvania Library's Indic manuscript collection was purchased, the Library's collection does have items obtained the latter way as well. The exquisite manuscript of the *Veṭālapāṇcaviṃśati*, or "Twenty-five Tales of the Vampire", edited by Theodore Riccardi, Jr. for his doctoral dissertation and subsequently published under the title, *A Nepali Version of the Veṭālapāṇcaviṃśati, Nepali text and English translation with an introduction, grammar and notes*, American Oriental Series, vol. 54 (New Haven: American Oriental Society, 1971), is one of these. But such individual purchases in the collection are few.

The beacon for establishing the Library's Indic manuscript collection was W. Norman Brown, the founder of the University of Pennsylvania's Department of South Asian Regional Studies and the architect of the American Institute of Indian Studies. The Library has now added to its collection manuscripts which it has obtained from W. Norman Brown's estate, together with a few other manuscripts which have been held in the Special Collections area of the Library and most of which were obtained through W. Norman Brown. These were not added to the general Indic manuscript collection to date. Added, as well, are a number of transcripts of Indic manuscripts from various sources in W. Norman Brown's estate. And photographs and negatives of manuscripts which were used or consulted for three of his

three of his editions of texts have been added to the collection of the Special Collections area of the Library along with materials relating to the publication of these texts. The photographs and negatives are primarily of manuscripts in collections in India, a number in Jain Bhaṇḍārs for which there are no published catalogues. In addition, a few assorted photographs and negatives primarily of manuscript illustrations in Indian collections are being housed together with the transcripts of manuscripts.

The personal manuscript collection of W. Norman Brown adds new strengths to the Library's collection. The manuscripts reflect the selective and judicious acquisition of a learned scholar. Moreover, they reflect W. Norman Brown's central position in the field of Indic studies in the United States in that they contain items which appear to have been forwarded to him by other leading Indic scholars. The collection represents the results of individual purchase as opposed to purchase of entire collections.

There is in the collection the manuscript often referred to by W. Norman Brown as being most prized by him. This is a manuscript of the *Kālakācāryakathā* brought to his doorstep in Benares one morning in December, 1922. The manuscript is illustrated with paintings in the Early Western Indian style. Of this manuscript, Horace I. Poleman noted in his catalogue for a 1939 Washington, D. C. exhibit in which this manuscript was on display, *Indic Manuscripts and Paintings Selected from the Collections of the Library of Congress and from Several Public and Private Collections in the United States* (Washington, D. C.: Library of Congress, 1939), "It is perhaps the finest and most beautiful manuscript of its type in the world". This is the only manuscript in the new additions which was recorded by Poleman in his *Census*. There is also a manuscript of the *Mālaṭī Madhu*, an Old Gujarati, or perhaps Old Western Rajasthani version of a famous Sanskrit story. The manuscript is incomplete and is very fragile. A note with the manuscript gives its date to be 1740/41 A. D. The manuscript is profusely illustrated with paintings in brilliant iridescent colours comparable to those in Walt Disney transparencies. When one looks at the folios of this manuscript, one sees perhaps more clearly than is always the case that in an illustrated Indic manuscript colour is understood to be integral to both form and to the layout of a page. The style of the illustrations itself is interesting since it is quite close to that in a text identified as a *Saṅgrahaṇī Sūtra*, a Jain cosmological text, of which only two folios have been reported, in the Sri Motichand Khajanchi collection in India. The style of these paintings is listed in the catalogue of an exhibit of the collection by Karl Khandalavala, Moti Chandra and Pramod Chandra, *Miniature Painting, A Catalogue of the Exhibition of the Sri Motichand Khajanchi Collection held by the Lalit Kalā Akademi* (New Delhi: Lalit Kalā Akademi, [1960]) as being Western Indian. On the basis of the larger number of illustrated folios here further work can be done on this style.

Another text, in Old Gujarati, the *Nāgajī nai Nāgavantī ri Bata*, is illustrated with paintings produced at Bikaner. Several of these paintings are standard idioms of Indian erotic art. One, which shows a couple in copulation and which occurs twice here, has been reproduced over and over out of context in volumes on Indian erotic art. Most of the plates in Philip Rawson's *Erotic Art of India* (New York: Universe Books, 1977), for instance, reproduce examples of this illustration. The illustrations appear here in

context. Another illustration is perhaps the clearest native Indian illustration depicting a couple playing the Indian game of chaupar, referred to in the caption for the illustration as *copaḍa* instead of by the more standard modern form *caupara*. This is the Indian equivalent of and original for our game of Parcheesi.

There is one folio, the beginning only, of a Rajasthani text praising in poetry the merits of *ramal*, a method of telling the future through lines made in the sand which was introduced into India by the Arabs some time after the seventh century. This method of geomancy has spread as far as has Islam. In India, it seems, dice appear to have been added. The folio is illustrated with the *ramal cakra*, a mystical diagram reflecting the esoteric complexity which grew up around this originally popular primitive practice, and with a figure dressed in Persian-style garb and depicted as an Islamic figure in Early Western Indian style.

Two manuscripts, one a single text of devotional literature in Sanskrit and another a compendium of such Sanskrit texts, are illustrated with paintings that can be identified to be by the hand of the mid-nineteenth century Chamba, Punjab Hills artist Maṅgnu. To be noted in this regard is that the Library's manuscript collection already has another manuscript illustrated with paintings by this artist, and that the Philadelphia Free Library has two such manuscripts. The present additions make Philadelphia a primary location for the study of this artist's work. All of these manuscripts seem to come originally from the collection of John Frederick Lewis, those in the University of Pennsylvania Library's collection coming more immediately from Horace Poleman.

The collection contains a Sinhalese palm leaf manuscript of *yantras*, or diagrams of magical potency, used in Sri Lanka to cure various ills and ward off various dangers. Such diagrams are drawn throughout South Asia on palm leaves or sheets of copper, for instance, and carried about or worn as protective charms. This manuscript, from A. K. Coomaraswamy, is one of only a handful of such manuscripts of a sequence of such magical devices of which there is report. In 1936—37 A. K. Coomaraswamy appears to have sent W. Norman Brown a number of manuscripts. Another very interesting item sent at this time is an exceedingly old painted wooden bookcover from Sri Lanka. Most such covers are painted on the outside only. This one, as is sometimes the case, is painted on the inside as well. All of the paint from the outside of the bookcover here has worn off, as has much from the inside of the bookcover. The layout of what remains of the painting on the inside of the bookcover, however, is not typical from the vantage of other reported painted wooden bookcovers from Sri Lanka. Its layout, in fact, perhaps suggestive of its age, suggests the painted insides of Northern Buddhist painted wooden bookcovers.

There are two other items which are also purely of an art interest. One is a large set of late nineteenth or early twentieth century Rajput style illustrations from Gujarat. These are primarily of religious themes. Another is a slightly damaged miniature painting from the Punjab Hills of the god Kṛṣṇa slaying his evil uncle, the king Kāṃsa. The style can be identified as that of Kahlur (Bilaspur), and the painting can be dated on the basis of such points as the pleating of the drapery, the squareness of Kṛṣṇa's face, and the treatment of Kṛṣṇa's eye to ca. 1700—1720.

Other items of interest from an art vantage are an illustrated incomplete Braj text on the auspicious and inauspicious effects of encountering different birds and animals, and a copiously illustrated but incomplete manuscript of the Jain *Kṣetrasamāsa* by Ratnaśekhara. The latter contains a large number of charts and abstract cosmological diagrams of a type which were a vogue a short number of years ago when there was a widespread interest in Tantra art. Examples of such diagrams, for instance, were included in the Arts Council of Great Britain's exhibition of Tantra art held in London at the Hayward Gallery in the Fall, 1971. These can be seen in the exhibit's catalogue, *Tantra* (London: Arts Council of Great Britain, 1971). Although such depictions are not Tantric in a strict sense, there is perhaps some Tantric influence in their conception. The diagrams here, we can be thankful, have remained in context together with preceding and succeeding folios containing text, or text and charts alone.

A further significant feature of the collection is that a number of the manuscripts are the only manuscripts recorded of the texts in question, or else they are manuscripts of texts recorded in a single other depository only. This, of course, is what is of interest to the textual scholar. To be remembered in this regard is that manuscripts are more often than not listed by title alone without first and last lines, and without the titles and first and last lines of the different sections of text in larger texts. On account of this, texts such as these at times may be identical with texts known by different titles, or may be otherwise unrecorded sections of larger texts. We cannot tell for sure until someone works on the texts thoroughly. Such titles, though, are the sort of thing that catalogues keep track of, and the texts concerned must be considered different until shown to be otherwise. One such text is a Malayalam script palm leaf manuscript which gives as its title, *Tarkaparibhāṣāvyākhyāna*. From the title we can tell that the text is a commentary on the *Tarkabhāṣā* of Keśavamiśra. The author of the commentary is not given here, and none of the many commentaries on the *Tarkabhāṣā* refer to themselves as does our manuscript here. We simply cannot tell whether this is another title for one of these, or whether it is still another new commentary on this popular Nyāya work until the text is studied further. To be noted in this regard is that this title is not only not listed in Theodor Aufrecht's compendious *Catalogus Catalogorum*, 3 vols. (Leipzig: F. A. Brockhaus, 1891—1903), but it is also not listed in the updated *New Catalogus Catalogorum*, vol. 8 (Madras: University of Madras, 1974). Also of interest is that this manuscript shows signs of having been through a fire, and therefore was certainly considered to be valuable enough to protect by someone.

Another such text is in one of the several compendiums of religious texts, comparable to our Christian hymnals, present in the collection here. The text goes by the name, *Prātaḥkṛti*, and contains 8 diagrams of *cakras*. The text may or may not be identical, we cannot be sure, with one of the various texts noted to list themselves as *Prātaḥkṛtiya* in the *New Catalogus Catalogorum*, vol. 13 (Madras: University of Madras, 1991). Aufrecht's *Catalogus* lists only a single text as referring to itself as *Prātaḥkṛtiya* at a single depository only and describes it as treating a topic in religious law. The text here, though, is most certainly Tantric. This manuscript contains as well immediately after this text, it can be noted, two texts attributed to the great ninth-century philosopher Śaṅkara. One of these texts, the

Saundaryalaharī, is of interest in part because it contains what appear to be early references to our present Hindu *cakras*. The other, the *Bhavanībhujaṃga*, is not represented elsewhere in American collections. That the *Prātaḥkṛti* is followed by two texts attributed to Śaṅkara suggests that if it is identical with any of the various texts listed as *Prātaḥkṛtya* it would probably be the same as the text by this name which is attributed to Śaṅkara and of which there is at present only one manuscript reported in the *New Catalogus Catalogorum*, vol. 13.

A third such text, which came to W. Norman Brown from A. K. Coomaraswamy, is a *Śārādā* script manuscript from Kashmir in India's northwest. The title is not entirely clear, but appears to identify the text as the *Sra[.ja(?)balavicāra*, from the *Sra[.ja(?)prāyāścittavidhi*. This would appear to be a text treating an aspect of religious law. A *Devanāgarī* note together with this manuscript notes it to be the *Prāyāścittavidhi* by Laugākṣi [=Mekhalā]. Aufrecht's *Catalogus* provides us with no help in the cataloguing of this text.

Still two other such texts are also *Śārādā* script manuscripts from Kashmir. These manuscripts may come from V. Raghavan, the originator of the *New Catalogus Catalogorum*. One seems to be a late Vedic ritual text. It contains sections of a text titled, *Śrautaśtoma*. From notes together with the manuscripts, we can suspect that this may be one of the various texts known as *Agniśtomapaddhati*. (See *New Catalogus Catalogorum*, vol. 1, rev. ed. [Madras: University of Madras, 1968], pp. 38—9.) The first section, *Māṅśrāddha*, is currently listed in Horace Poleman's *Census* as being in one other copy only, at Harvard University Library. The other is a Tantric text, the *Pākayajñavivṛti* from the *Pavatantra*. On the basis of the title, this text treats sacrifice with cooked offerings. Neither the text itself, nor the larger text in which the manuscript notes it is to be found are noted elsewhere. The text does not appear to be any of the various texts which start with the words *Pākayajña* as listed in the *New Catalogus Catalogorum*, vol. 12 (Madras: University of Madras, 1988).

Also of special interest is a manuscript of the end of a short Sanskrit astrological text on brittle paper which is dated 1693/94 A. D. The text is titled *Jātakapadmakośa*, in its final colophon. A text by this title is not noted in Aufrecht's *Catalogus*, but the *New Catalogus Catalogorum*, vol. 7 (Madras: University of Madras, 1973) refers to two other manuscripts by this title and suggests that they are examples of the well-known *Tājikapadmakośa*. Examination of the text here proves this to be so, and the manuscript proves to carry a verse toward its end which provides an ascription of authorship. This verse is most often omitted in manuscripts of this text.

Among the transcripts of manuscripts are a Sanskrit version of the Kālaka story referred to by W. Norman Brown in his edition and presentation of the Kālaka legend but not edited by him there, a short text on *mudrās*, or ritual hand poses, copied from an old manuscript in a private collection in Kerala on India's southwestern coast, a few Jain Prakrit texts, and a few items from A. K. Coomaraswamy. Included in the last few items is a transcript of the *Sariputra*, a Sinhalese text on the making of images. Among the items in the Library's manuscript collection to date is a volume never reflected in Poleman's *Census*, a leather-bound handwritten and illustrated translation of the *Sariputra* also from

A. K. Coomaraswamy. This has been recatalogued at this time and placed more appropriately with this material.

Among the manuscripts held by the Special Collections area to date and not included with the collection proper till now are two additional items of significance which were given the Library by W. Norman Brown. One is an Oriya palm leaf manuscript of two works of Oriya devotional literature by the author Kṛṣṇa Dāsa. There are few Oriya manuscripts in the United States. The other is perhaps the only illustrated manuscript of the *Pravacanasāroddhārasūtra*, a non-canonical Jain text by the author Nemicaṇḍra. This latter was given W. Norman Brown by Stella Kramrisch.

Added here there are 37 manuscripts, 32 from W. Norman Brown's estate proper, and 9 transcripts of manuscripts. The addition of this collection of manuscripts brings the total number of Indic manuscripts held at the University of Pennsylvania, considering both the Library's collection and the smaller University Museum collection, to a bit under 3,100.

The Library's collection has to date a number of Indian manuscripts with ornamental borders, several manuscripts with diagrams, 6 illustrated Indian manuscripts, and two bookcovers from India with illustrations on the insides. Among the additions in 1971—72, there were as well a number of Southeast Asian manuscripts illustrated in ink with diagrams, a number of Burmese *Kammavācas*, given in origin to Buddhist monasteries as votive offerings, with cliché drawings, and painted wooden bookcovers from Sri Lanka. The University Museum's collection has an illustrated Buddhist Hybrid Sanskrit text from Nepal, an illustrated Tibetan text, two Burmese picture books, a Burmese painted wooden bookcover, two Balinese illustrated palm leaf manuscripts, and an additional lot of Sinhalese and Pali manuscripts with painted wooden bookcovers from Sri Lanka. The manuscripts which now come to the Library from W. Norman Brown just more than doubles the number of Indian illustrated manuscripts and adds as well examples of art pure and simple. On account of the significance of a number of these items, the University of Pennsylvania Library's collection, like the more important of such collections in India, is now clearly a depository of Indian art as well as literature.

When W. Norman Brown took ill during the academic year 1973—74, there was in his files one copy of everything he had ever written, including an unpublished pre-World War II version of his volume on modern South Asia, *The United States and India and Pakistan*, first published in 1953 and published subsequently in two later editions, and his unpublished work on the *Caurasāstra*, a rare Sanskrit text on thievery. Atop one of his files were proofs from his early work setting up the first linotypes for Bengali, Tamil and Sinhalese. On his table was a volume of photographs of the various narrators of W. Norman Brown and Noriko Mayeda, *Tawi Tales: Folk Tales from Jammu*, American Oriental Series, vol. 57 (New Haven: American Oriental Society, 1974), taken by Noriko Mayeda in 1964. The *Caurasāstra* work, it can be noted, contained photographs of the manuscript, which is housed in the collection of the Asiatic Society, Calcutta. Since the time W. Norman Brown worked on the text, it has been published by Dieter George under the title, *Ṣaṇmukhakalpa; Ein Lehrbuch der Zauberei und Diebeskunst aus dem indischen Mittelalter*, 2 vols. (Marburg: Fotodruck von E. Mauersberger, 1966).

W. Norman Brown's intention, on account of certain difficulties inherent in the text, was to hold on to the material until another manuscript of the text was discovered.

When W. Norman Brown passed away on April 22, 1975, his personal library was added to the Library's collection. Not all the various other items came to the Library. Those which have come to the Library to date, though, have now been added to the Library's collection formally. These include, it should be noted, an unpublished manuscript titled

The Pancatantra in Modern Indian Folklore, Part II, including the Story Themes of Pancatantra, Books II—V and the Hitopadeca, continued from the *Journal of the American Oriental Society* 39, pp. 1—54, an assortment of unpublished lectures delivered at various locations between 1939 and 1967, several other undated unpublished papers, and earlier versions of two papers which were edited during publication for brevity's sake.

There is given below a complete cataloguing of the manuscripts, art objects and transcripts being added at this time. The material from W. Norman Brown's estate is listed first, manuscripts and art objects followed by transcripts, and then photographs and negatives of manuscripts, after which the other items added to the collection at this time are listed. A transcript, it can be noted, is a copy of an original manuscript. It is, in effect, a new manuscript since in the process of copying, no matter how much care is taken, changes are likely to be introduced. Its format, though, is not that of a traditional Indian manuscript but, rather, is Western, very often being that of one of our classroom theme books. It is on these accounts that transcripts of texts are being kept separate from the other Indic manuscripts.

In the cataloguing, brackets around a title, or section of a title indicate that the item concerned does not appear in the manuscript itself. Identifications, in such instances, were made by the text itself or by bibliographic means. Brackets are also used for purpose of clarification to give the appropriate or standard form of a title when the title in the text itself shows idiosyncrasies. In such instances the title in standard form, in brackets, is followed by the title as in the manuscript.

All texts, if not recorded in Poleman's *Census* as being elsewhere in the United States and Canada, are preceded by an asterisk (*). Sanskrit texts, if not recorded in the *New Catalogus Catalogorum* as far as this has progressed to date, or in Theodor Aufrecht's *Catalogus* for materials not yet covered by the *New Catalogus Catalogorum*, are preceded by a dagger (†). Since the non-Sanskrit material is generally not as well catalogued as the Sanskrit material, only asterisks (*) referring to Poleman's *Census* are used for this material when relevant.

The transliteration systems used for the Indian, Sinhalese and Tibetan material are those of the United States Library of Congress Service as noted in their Bulletins 64, 88 and 90. For the Khmer and Lao material, the U. S. Library of Congress has not yet adopted transliteration systems. The system used for the Khmer *mūl* script material, on this account, is that of Georges Maspero in Charles Fossey, ed., *Notices sur les caractères étrangers anciens et modernes* (Paris: Imprimerie nationale, 1927), pp. 237—45. The system used for the Lao *tham* script material is that of Louis Finot in "Recherches sur la littérature laotienne", in *Bulletin de l'École Française d'Extrême-Orient* 17 (1917), 5, pp. 21—39.

In the presentation of text from some of the manuscripts for purposes of identification of the text, a slash within brackets, [/], is used to indicate the end of a physical line of text.

Before the cataloguing, there is given a consolidated index to all identifiable texts added at this time. There is some duplication of reference in the index for purpose of easier access. The actual number of texts as such being added to the collection at this time amounts to 80. This figure includes both those texts which are identifiable and those which cannot be identified as of present. Complete texts which contain a number of sections often catalogued separately are considered from the vantage of the larger texts in this calculation. Not included in the index are such items as the unidentified Braj text on the auspicious and inauspicious effects of encountering different birds and animals, the Sinhalese palm leaf manuscript of *yantras*, a partial *Śārādā* script syllabary, and art objects pure and simple. Following this index, there is given an index to the illustrated manuscripts and other art objects in the collection.

The W. Norman Brown collection *

3005. †*Pākayajñāvivṛtti*, in the †*Pavatantra*. Sanskrit. *Śārādā* script. Category: *Tantra*, *Śaiva* and *Spanda*. 29.6 / 30.1 × 18.6 cm. 17 fols. 12 lines per folio. Kashmirian paper. The manuscript is sewn together at the top of the folios. Source: Dr. V. Raghavan (?).

* I would like to take this opportunity to express gratitude to Dr. David Pingree for his help with the cataloguing of MSS. 3015 and 3021, and the small booklet in the pouch of MS. B 9, to Dr. Richard Cohen for his help with the cataloguing of MSS. 3023, 3024 and 3025, to Dr. Surendra Gambhir and Joseph Miller, Jr. for their help with the cataloguing of MS. 3026, to Dr. Amaradasa Virasinha for his help with the cataloguing of MS. 3027 and the small booklet in the pouch of MS. B 9, to Dr. Wilson Pithiyage for his help with the cataloguing of MS. 3029, to Dr. A. P. Andrews-kutty for his help with the cataloguing of MS. 3016, to Dr. A. P. Andrews-kutty, Dr. V. S. Rajam and Dr. Sandy Steever for their help with the cataloguing of MSS. 3002 and 3003, to Yang Sam of the Fellowship Commission's Mutual Assistance Association for his help with the cataloguing of MSS. 2998 and 2999, and to Hannah Robinson of the Institute for the Advanced Studies of World Religions for her help with the cataloguing of MSS. 3030 and 3031.



Fig. 2

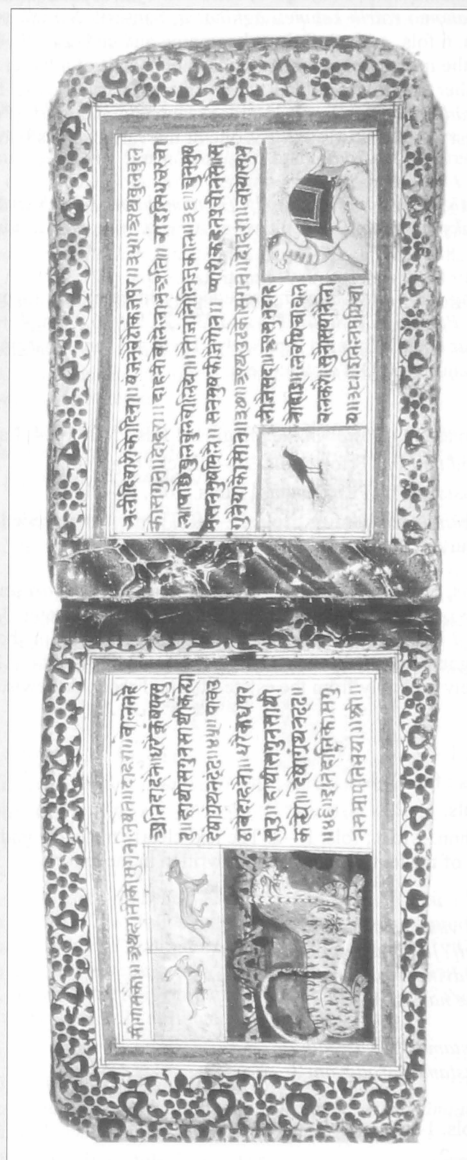


Fig. 4

Text begins:

om. śrīgaṇeśāya namaḥ. atha pavatantram likhyate. om. nidagdhāṃ anenadagdhenā darbhaśālākena rakṣaḥ nidagdhāṃ bhavatu. arāṭiḥ cāga-[/] [inserted before opaque character, vi-] ghnabhūtā vipatā / nidagdhā bhavatu. niḥśeṣeṇa dagdhā apāgrehe. ātha[/]śrīmāna āsādam jaḥi. savāgñim nrja apajahi. kravyādamśya [/] śārāgñim devayajanam ...

Final colophon reads: iti pākayajñavivṛttiḥ.

3006. *Māṭrśrāddha*, in the †*Śrautiṣṭoma*, *Prayoga* 1, followed by a section on fol. 4r, l. 27 which describes itself as, *mahāvīropasadau mahāvīrarohinahomo rātriḥ ketuneti agnihotrā*. Sanskrit. *Śāradā* script. Category: Vedic Ritual or Religious Law. 28/28.5 × 31.5/32 cm. 6 fols. + blank folio at beginning and end. 24—34 lines per folio. Kashmirian paper. The text is described as *Śra° sto°m* in the margins throughout. Each folio is half of a larger sheet. The outer blank folio and fol. 1 are a single sheet folded. The other sheets are folded within one another so as to form a gathering of 6 folios. Source: Dr. V. Raghavan (?). Cf. **Māṭrśrāddhaprayoga* in the Harvard University Library (Poleman, *Census*, No. 3286). Notes together with the manuscripts suggest that the text is perhaps one of the various texts known by the title, *Agniṣṭomapaddhati*.

Text begins:

om śrīgaṇeśāya namaḥ. om śrīgurave sagmyatīntupāya(?) namaḥ. om namaḥ śivāya. om śrautiṣṭome prathamaprayoge māṭrśrāddham. yamyadvī[/]pradākṣāḥ somapīthin amuṣya praveyaṇa nīye hari aindrāgñam pamuḥ sadakṣiṇaḥ nitudyavat bhāgāvadānanīyamaḥ ...

3007. Compendium containing the *Bhagavadgītā*, preceded by three hymns of praise (*stotra*). Sanskrit. *Śāradā* script. Category: Epic, special texts (4); *Purāṇa* (2); *Stotra* (1) and (3). 12.1 × 16.9 cm. 4 + 109 + 1 fols. 10—12 lines per folio. Kashmirian paper. Each of the four texts is foliated separately. There are some marginal notes, and notes on the blank folios at the beginning and end of the manuscript. Old cloth covers.

The contents are:

- (1) [*Gaṇeśastotra*], referred to as *Śrī ga° sto°* in the margins. 4 fols.; fols. 1—4. Lacks end.
- (2) *Indrākṣīstotra*, in the *Skandapurāṇa*. 3 fols.; fols. 2—4. Lacks beginning.
- (3) *Mahimnastotra* (*Mahimnastava*), by Puṣpadanta. 11 fols.; fols. 1—11.
- (4) *Bhagavadgītā*, in the *Mahābhārata*. 90 fols.; fols. 1—90. The text is preceded by a little more than 3 folios of invocation. The *Bhagavadgītā* itself starts on fol. 4r, l. 2.

3008. Compendium of 12 texts, primarily religious praise. Sanskrit. *Devanāgarī* script. Category: *Upaniṣad* (12); *Purāṇa* (9) and (11); *Stotra* (1) through (8), (10). 16.2 × 8.4 cm. 1 + 1 + 55 fols. Lacks end. 3—5 lines per folio. Kashmirian paper. Each text is foliated separately. 7 full page illustrations which appear to be in the style of the mid-nineteenth century Chamba, Punjab Hills artist Maṅgnu occur before texts (1), (3), (5), (7), (10), (11), (12). Bound, but the covers are missing. Source: Horace Poleman, ultimately probably from the estate of John Frederick Lewis.

The contents are:

- (1) *Gaṇeśastotra*. 9 fols.; fols. 1—9.
- (2) **Gaṇeśapañcaratna*. 4 fols.; fols. 1—4.
- (3) *Sarasvatīstotra*. 2 fols.; fols. 1—2.
- (4) *Sa°* in margins. No colophon. 2 fols.; fols. 1—2. The text clearly treats the goddess *Sarasvatī*, whose name should no doubt be the first word in the title of the text. *Daṇḍas* are not written in the text.

Text begins:

om. sarasvatī mayā drṣtvā [/] vīṇāpustakadhārīṇī
hamsavāhane samā[/]yukto vi[/]ādānam karo mam 1
prathamam bhārati [/] nāma dvitīyaṃ vasarasatī
trītiyaṃ śāradā[/]devī caturthe hamsavāhanā
...
pamcamī jagatdikhyā[/]tā śaṣṭam vāgīśvarī tathā
saptame kaumārī [/] proktā aṣṭame varadāyaṇī 3

- (5) *Śivarāmastotra*. 5 fols.; fols. 1—5.
- (6) *Śivastotra*. 2 fols.; fols. 1—2.
- (7) *Caturślokiḥbhāgavatī* (*Bh°* in margins). 4 fols.; fols. 1—4.
- (8) One verse only of a text described as *O°* in margin. No colophon. 1 fol.; fol. 4. The metre is *Mandākrāntā*.

The text reads:

om. sāmākāraṃ bhujagaśayanam [/] padmanābham sureśam /
viśvāthā raṃgaganasahaprām[/]me[/]a varṇam śubhāgam /
lakṣmīkāmtam kāmalaṇa[/]yaṇam / yogabhi dhyānagamyam /
vaṃde viṣṇuṃ bha[/]vabhayaharam sarvalokaikanātham 1

(9) *Saptaślokaṅgītā*, in the *Kṛṣṇārjunasaṃvāda*, text with Hindi commentary. 9 fols.; fols. 1—9.

Commentary begins:

īkā //

he arjuna omkāra ajara [/] nāma ajara hai /

iha to merā paramamamtra hai / [/]

soi omkāra purāṇa brahma hai /

au se brahmarūpa ko [/] omkāra kā jāpu karte hai /

yogī puruṣa sadā sa[/]rvadā omkāra hī ke vyavahāra lāge ho ye hai [/] isa prakāra jo koi puruṣa merā jāpu karte [/] hai /

so to deha tvāgākara paramagati ko jā[/]te hai //

(10)**Kālistotra*. 4 fols.; fols. 1—4.

(11) *Viṣṇupañjarastotra*, in the *Brahmāṇḍapurāṇa*. 9 fols.; fols. 1—9.

(12)[*Garuḍopaniṣad*] †*Brahmagāruḍopaniṣad*, abbreviated *U°* in the margins. 5 fols.; fols. 1—5. Lacks end. There are noted in the literature to be two recensions of the *Garuḍopaniṣad*, a shorter Northern recension and a lengthier Southern recension. The text here follows more closely the Southern recension as given in Paṇḍit A. Mahadeva Sastri, *The Vaiṣṇava-Upaniṣads with the Commentary of Śrī Upaniṣad-Brahma-Yogin*, Adyar Library Series 8 (1923; 2nd ed. Adyar, Madras: The Adyar Library, 1953), albeit with definite differences, than the text of the Northern recension as given by Albrecht Weber in *Indische Studien, Beiträge für die Kunde des indischen Alterthums*, ed. A. Weber, 17 (1885), 161—7, or by Col. G. A. Jacob in *Eleven Atharvana Upaniṣads with Dīpikas*, Bombay Sanskrit and Prakrit Series 40 (1891; 2nd ed. Bombay: Government Central Press, 1916), 9—11, 83—8. Sections 1 and 2 are clearly the same as in the Adyar edition, though fuller in the manuscript here. Section 3 is different and lengthier, but clearly related. Then follows a *dhyānam* as in the Adyar edition, but shorter and clearly different than the *dhyānam* in the edition. The text here is incomplete and ends abruptly in section 6 as on p. 35 of the Adyar edition. Again here the text is similar albeit with differences. After several auspicious statements and the introduction, *atha brahmagāruḍopaniṣat*, the text begins:

yayāṃ bra[/]hmavidyāṃ brahma nārādāya provāca / nā[/]rado vṛhatsenāya / vṛhatseno vṛhaspataye [/] vṛhaspatir
imdrāya / imdro bhāradvājāya / bhā[/]radvājo jīvitkāmeṇo śiṣyebhyaḥ / prā[/]yacchat / tad eva tasyā śrīmahogā-
rudābra[/]hmaviyāvāḥ / brahmā rṣiḥ / gāyatrī [/] cchamdaḥ / ...

3009. Compendium of 17 texts, primarily religious praise. Sanskrit. *Devanāgarī* script. Category: *Upaniṣad* (10); Epic (1); *Purāṇa* (2), (3) and (11); *Tantra*, *Saiva* and *Spanda* (4), (6) and (12); *Stotra* (5); Religious Law, *Gāyatrī* (main text of 9); Philosophy, *Vedānta* (7) and (8b); *Gītā* (13) through (17). 14.4 × 10.5 cm. 156 fols. complete (some are blank). 7 lines per folio (fols. 37r—39v, 11 lines per folio). Country paper. There are several foliations. Bound between heavy cardboard covers. At the end of the first text there is the date, *Samvat* 1814 (1757/58 A. D.). The date at the end of the tenth text reads, “*Sam* 1747”, which is possibly a miscalculation of the date in the Christian era. Scribe: Kailāsa Miśra. There is writing in *Śāradā* script on fol. 1r. And there are torn pieces of paper with *Śāradā* script inserted as place markers in the manuscript here and there.

The contents are:

(1) *Gītāsāra*, in the *Mahābhārata*. 8 fols.; fols. 1v—8r.

(2) *Śivastava*, in the *Skandapurāṇa*, *Śivamāhātmyakhaṇḍa*. 7 fols.; fols. 1r—7r.

(3) *Gāyatrīkavaca* (*brahmaviṣṇumahasvaraprokta*). 3 fols.; fols. 7v—9v.

(4) *Gāyatrīhrdaya*. 11 fols.; fols. 1r—11v, l. 1.

(5) **Bahurūpagarbhastotra*. 9 fols.; fols. 11v, l. 2—19r.

(6) †*Prātaḥkṛtī*. 8 fols.; fols. 19v—24v, 26r—27r. Fol. 25 displaced to ninth section below. Contains 7 marginal diagrams of *cakras* and 1 diagram within the text. Two folios with these diagrams are reproduced in S. H. Levitt, “*Cakras — Hindu and Buddhist*”, in *Haryana Sahitya Akademi Journal of Indological Studies* 2 (1987; issued 1988), 99—106, 1 plate (2 figs.). Could this text be the same as the *Prātaḥkṛtya* by Śaṅkarācārya in the *New Catalogus Catalogorum*, vol. 13 (Madras: University of Madras, 1991), of which there is only one manuscript in report? Note that the texts in the following two sections, sections (7) and (8b), are texts standardly attributed to Śaṅkarācārya.

Text begins:

brāhme muhūrte śayanatalād utthāya / karacara[/]ṇau prakṣālā / nījāsane
samupaviśyāni[/]jāśirasi / śvetavarṇādhō mukhasahasradala[/]kamalakarnīkāmtargatacamdramamḍalasimhāsa[/]
nopariniṣaṇṇam śṛgurum / suklālamkāra[/]bhuṣitaṃ / jñānānamdam uditamānasaṃ / ...

(7) **Bhavanībhujaṃga*, by Śaṅkarācārya. 5 fols.; fols. 27v—31r.

(8a) Diagrams of *yantras* and *Śāradā* script notes. 3 fols.; fol. 31v, unnumbered; recto of following folio, unnumbered; fol. 1r.

(8b) *Saundaryalaharī*, by Śaṅkarācārya. 28 fols.; fols. 1v—28v. Interlinear glossary or glosses in vernacular written in *Śāradā* script through fol. 22. Lengthy marginal glosses in Sanskrit in *Devanāgarī* script on fols. 21 and 22. Text followed on fol. 28v and fol. 29r by a diagram of the *Śrīcakra* and writing, in a different hand than above, in *Śāradā* script.

(9) Five sections of text, the first four described in the margins as *Gā°*, *ī°*, *Ā°*, *Ā°*, and *Prā°*, followed by a colophon which reads, *iti sampūṇnam*, or, “complete”. 12 fols.; fols. 29r—32v, 16r—17v, 9, 25r, 33r—36v. The text is not continuous between sections. Fols. 16r—17v and 9 are displaced from text (11) below. Fol. 25r is displaced from text (6) above.

The last section, which carries the colophon, appears to continue the first section which is referred to in the margins as *Gā°ī°*. The first lines of this first section of text prove to be the famous *Gāyatrīmantra* from the *Ṛgveda* (= *Ṛgveda* 3.62.10). The abbreviation, no doubt, stands for *Gā[yatrī]tī[kā]*. The *New Catalogus Catalogorum*, vol. 5 (Madras: University of Madras, 1969) lists a large number of commentaries on the *Gāyatrīmantra*, but none appears to refer clearly to itself in this fashion.

Text abbreviated *Gā° ī°* begins:

*om. bhūr bhuvah svaḥ tat savitur vare[//]ṇyaṃ bhargo devasya dhīmahi /
dhiyo yo nah pracodayāt. [//] om. /
icchā kriyā tatthā jñānaṃ brahmī raudrī ca vai[//]ṣṇavī /
tridhāśaktiḥ sthitā yatra tatparam jyoti[//]r om iti /
akāro brahma ityukta ukāro viṣṇu[//]r ucyate /
makāro rudradaivatya ardhacandrastur iśva[//]rah /
bimduḥ sadāśivo devo prāṇavaḥ paṃcadaivataḥ / [//]
sadyo jāta akāras tu ukāro vāmadevakaḥ /*

(10) *Ātmopaniṣad*, of the *Atharvaveda*. 3 fols.; fols. 37r—39v. Word divisions marked.

(11) *Ādityahrdayastotra*, in the *Bhaviṣyottarapurāṇa*. 18 fols., with three folios of text displaced to the ninth section above; fols. 1v—8v, 10r—15v, 18r—21v.

(12) *Gaṇeśastotra*, in the *Śāradātīlaka* [by Lakṣmaṇa Deśikendra]. 5 fols.; fol. 6r, 7—9 on the same folio, 10r—12r. The text indeed begins on fol. 6r.

(13) through (17) *Pañcastavī*.

(13) *Laghustotra*, in the *Pañcastavī*. 8 fols.; fols. 12v—19v, l. 6. Contains some marginal glosses in *nasta'liq* script. Additional verse in margin on last folio in *Devanāgarī* of a different hand than the manuscript.

(14) *Carcāstotra*, in the *Pañcastavī*. 9 fols.; fols. 19v, l. 6—27v, l. 2.

(15) *Ghaṭastava*, [in the *Pañcastavī*]. 7 fols.; fols. 27v, l. 2—33v.

(16) *Ambastava*, in the *Pañcastavī*. 8 fols.; fols. 34r—42r.

(17) *Sakalajanīstava*, in the *Pañcastavī*. 8 fols.; fols. 42v—50v, 52r—53v, 51, 54.

3010. *Saṭyanārāyaṇa[vrata]kathā*, in the *Skandapurāṇa*, *Revākhaṇḍa*. Sanskrit. *Devanāgarī* script. Category: *Purāṇa*. 16.7×9.5 cm. 1 + frontispiece + 1 + 133 + 1 fols. 6 lines per folio. Kashmirian paper. The illustration used as a frontispiece is by the mid-nineteenth century Chamba, Punjab Hills artist Maṅgnu. Bound in boards covered with cloth. Source: Horace Poleman, ultimately probably from the estate of John Frederick Lewis.

3011. **Yogasāraṣṭottra*, in the *Padmapurāṇa*, *Uttarakhaṇḍa*. Sanskrit. *Devanāgarī* script. Category: *Purāṇa*. 22.7×11.2 cm. 8 lines per folio. Country paper. Red double *daṇḍas* on first and last folios. Folio edges tattered, and folios water-stained. Source: Dr. Ananda K. Coomaraswamy.

3012. [*Viṣṇuśahasranāmastotra*]. Sanskrit. *Śāradā* script. Category: *Purāṇa*. 6.6×8.3 cm. 43 fols. 8—9 lines per folio. Kashmirian paper. Incomplete. Missing beginning and end, and lacking colophon. The manuscript is in disarray and not all the folio numbers can be read. The folios consist of sheets folded and sewn into gatherings and tied in book form. The book is now in such a state of disrepair that most folios are separate from one another, and the cord holding together the gatherings is missing. Source: Dr. Ananda K. Coomaraswamy.

3013. *Kārtavīryārjunakavaca*, in the *Uddāmareśvaratantra*. Sanskrit. *Devanāgarī* script. Category: *Tantra*, *Śaiva* and *Spanda*. 15.3×9.9 cm. 11 fols. 12—13 lines per folio. European watermarked paper. The folios consist of larger sheets of paper folded in half. Floral ornamental device in red and black on fol. 1r. Double *daṇḍas* in red. The date given in a margin beside the colophon is *Śaka* 1654 (1732/33 A. D.). This cannot be the date of the manuscript, which is more recent. It may be the date of the manuscript from which this manuscript was copied. One would suspect it might be the date of the composition except that the University of Pennsylvania Library's MS. 747 (Poleman, *Census*, No. 4421), also of this text, gives its date as *Samvat* 1629 (1572/73 A. D.). Scribe: Padmākara. Source: N. S. Khiste.

3014. †*Sra[.]ja(?)balavicāra*, in the †*Sra[.]ja(?)prāyāścittavidhi*. Sanskrit. *Śāradā* script. Category: Religious Law. 12.7×16.9 cm. 20 fols. 16—20 lines per folio. Kashmirian paper. The folios are sewn together in two gatherings of 10 folios each. The outer sheets have separated at the folio edges. The outer folios are slightly tattered. The text is described as *Sra° ha°* in the margins. A *Devanāgarī* script note which would seem to belong with this manuscript states the text to be the *Prāyāścittavidhi* by Laugākṣi [= Mekhalā]. Such a work by Laugākṣi is also not noted in Aufrecht's *Catalogus*. Source: Dr. Ananda K. Coomaraswamy.

Text begins:

*om namaḥ śivāya / atha sra[.]ja(?)prāyāścittavi[//]dhiḥ / śuklāsvasthās ekavaktiḥ navasyām upa[//]cāmaḥ daśasyām
srādhāśaṅkalpaprayāścittam bha[//]dvā aupakas taṃ kājheta / mataṃ ekādaśyām dhana[//]kriyā dvādaśyām
dhanaśrāddham / ...*

Final colophon reads:

iti sra[Ja(?)]halavicārasampūrṇam.

3015. [*Tājikapadmakośa*] **Jātakapadmakośa*, by Govardhana, son of Rāma of the Kaṇḍolaka kin (*jñāti*). Sanskrit. *Devanāgarī* script. Category: *Jyotiṣa*. 26.9 × 12.0 cm. 1 fol., fol. 3 only. Lacks beginning. 18 lines on recto, 3 lines on verso. Country paper. Brown and brittle with age. Edges broken off. Manuscript date: *Samvat* 1750 (1693/94 A. D.). Scribe: Jyotikaśāstra. The *New Catalogus Catalogorum*, vol. 7 (Madras: University of Madras, 1973) lists only two other manuscripts which carry the title *Jātakapadmakośa*, and suggests that this title is a confusion of the more well-known title *Tājikapadmakośa*. The last lines of the text here, and the ascription of authorship which follows at the very end of the text clearly shows that this is in fact the case and clearly identifies the text as the *Tājikapadmakośa* of Govardhana. The verse carrying the ascription of authorship, the next to the last verse, is omitted in many manuscripts. See David Pingree, *Census of the Exact Sciences in Sanskrit*, ser. A, vol. 2, *Memoirs of the American Philosophical Society* 86 (Philadelphia: American Philosophical Society, 1971), 135b. The last verse includes a statement that the date of composition of the text was *Śaka* 1466 (1544/45 A. D.). Such statements of authorship and date as in the last two verses of the manuscript here are rare in Indic manuscripts.

The text here starts at the end of vs. 5 of a 12 verse section which describes itself with the statement, *iti śaniphalaṃ*, “thus the effect of Saturn.” The following, and last section, also of 12 verses, describes itself with the statement, *iti rāhuphalaṃ*, “thus the effect of Rāhu (eclipse).” This section of text ends:

*kīrttiśriyaṃ bhavati vā[.]hanalābhakārī //10//
lābhashtitaśrotabalusaīmḥike naranareṃdrena samaṃ karoti
hiraṇyagobhūmisamāgamam ca śatruṣayaṃ putravat āntadhe ca //11//
sthānabhūṣa[.]ge bhavati hi naraśyodayaś cecayaś ca
sihīputro ripubhayaś adhīs artyamṛtyuṃ vidhante
sīrṣe karṇe vyasanasuṃdare netrarogaṃ narāṇām
lakṣmīhānīm svajanakasvahaṃ [.] kāmīnīnām ca pīḍā //12//
iti rāhuphalaṃ //*

The statement regarding the authorship of the text, which follows, continues with this sequence of numbering. It reads:

*śrīkaṇḍolakanāmnī śobhitaṭṭage khyāto dvijo dhārmmiko rāmo rāma ivāparo gaṇo[.]ṇo daivajñacūdāmaṇiḥ [.]
tatputro nṛpadattamānavilasajyotijñagovardhano bālānām sukhābodhanāya kṛtvān varṣe grahāṇām phalaṃ //13//
guruṃ śrībhūdharaṃ natvā vilokyākhilatajakaṃ kṛto yaṃ pa[.]dmakośākhyaḥ cakrogemḍreṭi śākake //1466// gramthe
smin padmakośākhye yo bhīdhānakaraḥ paraḥ sajārajātako jñeyah yadi triskandhapāragah //14//*

The final colophon, which follows this written in red ink, notes that the manuscript was written in the house of the learned Kṛṣṇa Bhūbhṛgu.

3016. †*Tarkaparibhāṣāvyākhyāna*. Sanskrit. Malayalam script. Category: Philosophy, *Nyāya*, Commentary. 20.6 × 4.8 cm. 190 fols. 9—11 lines per folio. Palm leaf. Powder rubbed into incised letters only for the first 90 folios. Stained wooden bookcovers carved with a geometric design. The manuscript has been through a fire. The palm leaves have two lateral holes for a tie cord, with an area of space left around one only. The bookcovers have one lateral hole each.

Text begins:

*budhivaiśadyaśya vivakṣībārdha itī / ata eva ha gavānūsūnūtāḥ kaḥ paṃf[.]rājñi namahanāstīti tad ayam arthaḥ.
pramāṇavyatīte [.]jādhyaṃ ity āsantiyāmpṛmayam āpatati / tatantasamāśayam avathāpaksas samyukto ghanah pṛmayah / ...*

3017. *Harimīdestotra*, by Śaṅkarācārya. Sanskrit. *Devanāgarī* script. Category: Philosophy, *Vedānta*. 18.2 × 10.7/11 cm. 11 fols. + 1 blank folio. 6 lines per folio (fol. 1r, 4 lines). Kashmirian paper. Colophon, double *danḍas* and fol. 1, ll. 1 and 3 in red ink. Each folio is half of a longer sheet. The last two folios are a single sheet folded. The other sheets are folded within one another so as to form a gathering of 10 folios.

3018. Unidentified Sanskrit manuscript. *Śāradā* script. 9.8 × 8.1 cm. 18 fols.; fols. 6, 8—22, 24, 26—27. 12—14 lines per folio. Kashmirian paper. Lacks beginning. Text propre ends on the bottom of fol. 27r. Final colophon, on fol. 27r, l. 11, lacks title. Marginal abbreviations vary between “*śrīḥ*” and “*śrīṛ*”, or “auspicious ...”, which is inconclusive. Three of the folios in the manuscript are colored with a yellow preparation. Marginal glosses. Source: Dr. Ananda K. Coomaraswamy. A *Devanāgarī* script note sent with the manuscript by Dr. Coomaraswamy, and which appears to belong with this manuscript, notes the text to be the *Śālagrāmastotra*. T. Aufrecht, *Catalogus Catalogorum*, lists a *Śālagrāmastotra* as being in the *Bhaviṣyottarapurāṇa*, and in the *Nṛsiṃhapurāṇa*. The text here is not the same as the *Śālagrāmastotra* in the *Bhaviṣyottarapurāṇa* which is printed in Rāmateja Shastri, *Brhatstotraratnākaraḥ* (Kāśī: Paṇḍitapustakālaya, 1975), which text would appear to be too short. I could not find a text titled *Śālagrāmastotra* in the available edition of the *Nṛsiṃhapurāṇa* (Uddhavacharya Balacharya Ainapure, ed., *The Narsinh Puran*, 2nd ed. [Bombay: Gopal Narayan and Co., 1911]).

Text ends:

*tasmād vedha[letter which appears to be scribbled over] rollām [.] viśyaṣṭham vadharim tri(?)tem /
cid atra prāṇatām viśvadvāsa[.]trā tatdamvatdarām /*

*cideka va sukhā viśvaṃ svīcikīdvam[/]s cidatmani
svabodhaśaktivamatād sa devo vamatārte //*

First physical line of text reads:

tatra // amrātasuśradārā[.joṇamyāgnibhavatādiṣu // yad uktam // utkakhaṃṇa[letter opaquad] [/] ...

Final colophon reads:

iti śrīr om śubham / bhadram bhadram bhavatu // om //

3019. Index of Sanskrit texts in various traditional categories of Indian literature; probably a catalogue of a library which gives, in places, the number of folios in each manuscript. 53.3 × 16.7 cm. 23 fols. complete (first and last 8 folios are blank). The number of lines per folio vary, but usually there are approximately 50 lines per folio. Country paper. Bound in hemp covers, and sewn with a cord which serves as a tie cord.

3020. *Kālakācāryakathā*. Anonymous. Jain Prakrit, with some Sanskrit and Apabhraṃśa. *Jainanāgarī* script. Category: Non-canonical Jain. 29.3 × 9.2 cm. 24 fols. 7 lines per folio. Country paper. Illustrated with 7 paintings in Early Western Indian style. Ornamental borders. The lettering is in gold ink, generally on a red, blue or black background, but sometimes on an uncolored folio side. The text is listed in Poleman's *Census*, No. 6877. It is referred to by W. Norman Brown in his edition and translation of the Kālaka legends as the "Long Anonymous Version" of the story (*Kālaka*, p. 26), and was edited by him there (pp. 36—70).

3021. [*Kṣetrasamāsa*], by Ratnaśekhara. Jain Prakrit. *Jainanāgarī* script. Category: Non-canonical Jain. 26.1 × 10.7 cm. 18 fols.: fols. 1—3, 6—16, 18, 30—32. 9—15 lines per folio. Country paper. Lacks end. Illustrated with 17 diagrams in colour, tables and charts. The identification of the text is based on its first lines.

Text begins:

om / vāya śrīlābhaśekharaśadgurubhyo namaḥ //
vīraṃ jaya sehara:paya:paya:dviyaṃ /
paṇam ikuṇa su-guramva / [/]
maṃdutti:sasaraṇa-dvā-khittaviyārāṇu mucchāmi /1/
*tiri-ega-raccha-khitto asaṃkha-dīvo dadīya tessavo udvā[/]ra:paliya paṇa [above line, 25] vīsaḥ koḍi-koḍi-samaya-
challā /2/*
kurusaḡa-dīṇāvi-aṃgulaḥ rome sagavare vihiya / [/] aḡa-khamḡe bovanna:sayaṃ sahaṣṣā / saganavāī vīsa-lakhāṇūṃ /3/

This text is sometimes known as the *Laghukṣetrasamāsa* so as to distinguish it from the *Kṣetrasamāsa* of Jinabhadra, which is longer. The latter is then referred to as the *Bṛhatkṣetrasamāsa*. Compare the illustrations here with those in New York Public Library Spencer Collection Indian MS. 47, which is also a manuscript of the *Laghukṣetraśamāsa*. Also compare these illustrations with the illustrations in plates 4—18 in W. Kirfel, *Die Kosmographie der Inder nach den quellen dargestellt* (Bonn: K. Schroeder, 1920) and with illustrations in Collette Caillat and Ravi Kumar, *The Jain Cosmology*, trans. by R. Norman (Basel, Paris and New Delhi: Ravi Kumar, 1981).

3022. **Sāmācārī*. Jain Prakrit. *Jainanāgarī* script. Category: Non-canonical Jain. 23.7/24.8 × 9.9/10.2 cm. 20 fols.; fols. 7—26. 13 lines per folio. Country paper. Lacks beginning. Some marginal and interlinear gloss in Prakrit. The folios are worm-eaten, tattered at the edges, and have been trimmed. All of this has destroyed some of the gloss. Manuscript date: *Samvat* 1670 (1613/14 A. D.). H. D. Velankar, in *Jinaratnaśa: An Alphabetical Register of Jain Works and Authors* (Poona: Bhandarkar Oriental Research Institute, 1944) lists 22 works known as *Sāmācārī*. It is not clear which of these this is.

Text begins:

ttari advamāsāim /2/
egaṃ kirabammāsaṃdo kiratemāsie uvāsīya addāijjā imduve dove vadiva umāsāim /3/
bhaddaṃ ca mahābhaddaṃ paḍi[/]maṃ tatto ya savvaṃ bhaddaṃ docattāridasacaya diva sevā sīya aṇuk[dh?]jaṃ /4/
go aṃ abhigrahajuaṃ khamāṇaṃ abammāsi aṃcakāsīya paṃcadi[/]vasehiṃuṇaṃ avahi ucabbanayārte /5/

Text ends:

eso ayo ravihāle [/] seṇapayāsī ujaī gihīṇaṃ
vīsaṃ sittā bahū so muyaṃ tahā bahū suyāyāraṃ /1/
eyaṃ ayo ravihīṃ jumjaṃ tānāṇadaṃsaṇujhuttā
avireṇa[/]lahaṃti jiyāṃ jaramaraṇavivahiyaṃ vāṇaṃ / [/]

3023. **Nāgajī nai Nāgavantī ri Bata*. Old Gujarati. *Devanāgarī* script. Category: Story Literature. 15.4 × 11.5 cm. 1 + frontispiece + 54 fols. + 3 unnumbered folios with other text in a different hand and 38 blank folios. 9 lines per folio. Country paper. Sewn in book form, but most folios are now loose. The cover is made of heavy sheets of paper pasted together on which cloth has been pasted. Illustrated with 70 paintings which appear to have been executed in Bikaner. This text is not noted in J. F. Blumhardt, *Catalogue of the Gujarati and Rajasthani Manuscripts in the India Office Library* ([London]: Oxford University Press, 1954), or in the various histories of Gujarati literature such as K. N. Munshi, *Gujarāt and Its Literature, from the Earliest Times to 1852*, 2nd rev. ed. (Bombay: Bharatiya Vidya Bhava, 1954) and M. M. Jhaveri,

History of Gujarati Literature (New Delhi: Sahitya Akademi, 1978). An illustration from this manuscript of Nāgajī and Nāgavantī playing chaupar has been reproduced in S. H. Levitt, “Chess — Its South Asian Origin and Meaning”, in *Annals of the Bhandarkar Oriental Research Institute* 72—3 (1991—92; issued 1993), 533—47, 6 figures (unnumbered).

3024. **Mālātī Madhu*, by Vasant. Old Gujarati, or Old Western Rajasthani. *Devanāgarī* script. Category: Story Literature. 22.8 × 16.8 cm. 82 fols., unnumbered. 11—16 lines per folio. Country paper. There are occasional folio numbers in a hand other than the scribe's. The manuscript is very fragile. Further, pigments used have eaten through the paper. Many of the folios are damaged, and some are fragments only. The manuscript appears to be incomplete. A note together with the manuscript identifies the text as the “Malti Madu by Vasant”, notes its language to be Old Hindi, gives the manuscript date as *Samvat* 1797 (1740/41 A. D.), and records the scribe to have been Pacholi Sukhram. The manuscript is profusely illustrated. Regarding the style of these paintings, see Introduction. Cf. Poleman, *Census*, No. 6952, a single folio with two lines of Rajasthani (?) text referred to as the *Mālātī Madhu* and described by A. K. Coomaraswamy; No. 5721, a Hindi manuscript of the *Madhu Mālātī* of Keśava Prasāda Miśra; and nos. 5794 and 5794a, which appear to be two different Hindi texts each of which refers to itself as *Madhu Mālātī kī Kathā*. Also see New York Public Library, *Dictionary Catalog and Shelf List of the Spencer Collection of Illustrated Books and Manuscripts and Fine Bindings*, vol. 2 (Boston: G. K. Hall and Co., 1971), p. 915, which mentions two manuscripts referred to as *Madu Mālātī* each profusely illustrated with paintings attributed there to Jodhpur in Rajasthan. Only one of these manuscripts, Spencer Indian MS. 58, is in fact of the *Mālātī Madhu* as here. The other, Spencer Indian MS. 59, is of the *Jalālagāhānī ri Vārtā*. To be noted is that the text of Spencer Indian MS. 58 is clearly the same as that of the manuscript here, but the readings prove to be very different. The text here, it can be added, appears to be very corrupt. Of special interest palaeographically is that the *visarga* is used as a breathing for punctuation here as in *Newārī* script manuscripts.

Text begins:

*srī rāmāe namaḥ. srī gaṇeśāe namā. srī gurubhyā namā. srī sarasuta namā [h]//[h] [/]
vāra vāra viyanām̐ vara pāum̐ /
saṃkara suta gaṇapatiṃ nāmum̐ /
catura he taci[/]ta saha jara jāum̐ [h]/
sara samā latī manohara gāmum̐ [h]//\[/h]
lilāwatī [/] lalati kai desa /
camdra sanatām̐ hām̐ sudha gana resah̐ /
so bhāgavām̐ ayujaga gani [/] pravesah̐ mānum̐ māngala racyo [...] //2//
lilāwatī nagarī ko varana māngo chai [/] vasa ha nagara pura jo jani cyārī /
corā sī co hotā co vārī /
ativicatra dīsai [/] naranārī /
mānu ha tilamka tribhuwana mānjārī //3//[h]*

3025. Unidentified text on the auspicious and inauspicious effects of encountering different birds and animals. *Braj. Devanāgarī* script. Unclassified. 14.2 × 10.1 cm. 7 fols., unnumbered. 9 lines per folio. Country paper. Sewn together in book form. The text is incomplete. It lacks beginning, end and intermediate sections. The folios are worn in several places, and one folio has broken away from the others. Illustrated with 24 paintings.

Sample text:

*atha hāthikau sugana likhate
doharā —
bola na hai [/] atidoha nai
dharai kūmkha parasum[/]da
hāthī saguna sāthī kahyo [/]
dekho gramtha naṭṭam̐ //45//
pāva u[/]thā vai doha nau
dharai kamdha para[/]sumda
hāthī saguna sāthī [/] kahyau
dekhaui gramtha naṭṭa [/] //46//
iti hātikom̐ sagu[/]na samāpti bhayā. śrī.*

3026. **[Ramalanuraktisukhanāvalī (?) Ramalanurakīsukanāvalī]*. Rajasthani. *Devanāgarī* script. Category: Secular Poetry. 25.6 × 11.1 cm. 1 fol.; fol. 1, with text on the verso only. 10 lines. Country paper. Beginning only. Two strips of paper pasted along the right and left sides of the folio make the folio larger than it would be otherwise. 1 illustration and 1 diagram. The illustration is of a Persian figure, as such as depicted in Early Western Indian style, holding a square on which there is *nasta'liq* script. Its position suggests that its purpose is invocatory. The diagram is of the *ramal cakra*, a mystical conformation associated with the method of fortune telling known as *ramal*. This method of telling the future, introduced into India by the Arabs, is in origin a simple practice of geomancy around which an esoteric complexity grew. See “*khatt*”, or more precisely *al-khatt bi-raml*, the original name for Arab geomancy” in *The Encyclopedia of Islam*, new ed., vol. 4 (Leiden: E. J. Brill, 1978), pp. 1128b—1130b. M. Chaturvedi and Bh. Tiwari, *A Practical Hindi-English Dictionary* (1970; 2nd ed. New Delhi: National Publishing House, 1975) defines *ramal* as “a method of telling the future through dice introduced by the Arabs.” The use of dice was a skill emphasized within Indic culture. The invocation here refers to *paigambar* (mis-

spelled *payghambar*), Persian for “bearer of the message”, a term used to refer to Muḥammad. The small amount of text present refers to various ills and misfortunes which might befall a person.

Text begins:

śrīgūrūbhyau namaḥ || śrīpīrṇṅgambarasya namaḥ [?] || śrīramalanurakṣukanāvalī likhyate ||1[?] [?] atha phālaphatakī || areyāra bahutadina [?] cīmītkīnihe abatēmṛīphikaramītaiṇīh [?] rojī temṛīpharāka hoigī aba trum acyamtaraḥa[?]nā jo ko ide grapradeśa jāṇṇā hoyā atha [?] graudākaraṇā hoa vecaṇā hoa vyāha [?] kāja hoa darabārajāṇṇā hoa jhagadā hoa ...

3027. *Yantras* for various purposes. *Mantras* in Sinhalese, and some Jaffna Tamil or Malayalam (?), written in or about the *yantras*. Sinhalese script. Size varies, 15.4/16.3 × 5.5/6.5 cm. 8 fols.; fols. *svati* (sic!), *ka*, *kā*, *ki*, *ku*, *kū*, *kr*, *kṛ*. Palm leaf. Lateral hole for tie cord in the center of the frondes. First folio recto and last folio verso are blank. This manuscript is presented and in S. H. Levitt, “Sinhalese Painted Wooden Bookcovers”, in *Manuscripta Orientalia: International Journal for Oriental Manuscript Research* III/4 (December 1997), 3–16, 2 color plates (5 figures in full color) [=49, 52]. Source: Dr. Ananda K. Coomaraswamy.

3029. Carved wooden bookcover from Sri Lanka. 16.5 × 5.5 cm. Carved with a simple geometric design, stained and varnished. Two pieces of paper are pasted on the outside. One, round, reads, “EO=”. The other notes in Sinhalese, one description of topic under the other, “Remedies for snake bite”, “Remedies for tumors”, “Remedies for the entire body”. This bookcover has been presented in S. H. Levitt, “Sinhalese Painted Wooden Bookcovers in the Collections of the Library and University Museum of the University of Pennsylvania”, in *Journal of the Indian Society of Oriental Art* n. s. 14 (1984–85), 1–24, 4 plates (9 figures). Source: Dr. Ananda K. Coomaraswamy.

3030. Compendium of 6 *Mahāyāna* Buddhist texts. Tibetan. Tibetan *dbu can* script. Xylograph. Category: Non-canonical Buddhist (?) — (1) and (4), and Canonical Buddhist (2), (3), (5), (6). 57.0 × 15.2 cm. 53 fols., paginated separately for each text. 7 lines per page, with 3–6 lines often on last page of a section and in one instance 6 lines on the first page of a section. Locally made paper of poor quality. The paper is yellowed with age and brittle.

The texts are:

(1) **Stag mo lus sbyin zēs bya ba bžugs*. Running title: *Stag sbyin*. 4 fols.; paginated 1–7. The text has been located in a *Gzuñs mdo* published in Paro (Bhutan), 1978. A *Gzuñs mdo* is a collection of popular Buddhist texts and *dharmaṇs* drawn from various sources, the *Kanjur*, rediscovered teachings and translations from Chinese Buddhist texts. The story here is about an encounter between Śākyamuni Buddha in a previous incarnation and a tigress. In the story, the Buddha gives his body to feed the tigress' cubs. This is a well-known *Jātaka* tale, but it does not appear to be in the *Kanjur* under this title.

(2) **Khañ-bu brtsegs pa'i mdo bžugs so*. Sanskrit title: [*Kūṭāgāra-sūtra*] *Kūṭāghara sūtra*. Running title: *Khañ brtsegs*. 6 fols.; paginated 1–11. See *Kanjur* No. 998, Peking ed., v. 39, p. 109, fol. 4 (*Mdo sna tshogs* section).

(3) **Phags pa khye'u rin chen zla bas žus pa zēs bya ba theg pa chen po'i mdo*. Sanskrit title: [*Ārya-ratnacandra-paripṛcchā-nāma-mahāyāna-sūtra*] *Ārya ratna tsandra paripṛtstsha nāma mahāyāna sūtra*. Running title: *Rin chen zla ba*. 11 fols.; paginated 1–21 (pagination not entirely clear). See *Kanjur* No. 831, Peking ed., v. 33, p. 245, fol. 4 (*Mdo sna tshogs* section).

(4) * [*Phags pa*] *stag mos žus pa'i mdo bžugs so*. Sanskrit title: *Ārya su ba bu barmi tam nāma sūtra* (sic!). Running title: *Stag žus*. 8 fols.; paginated 1–15. Located in a *Gzuñs mdo* published in Delhi, 1966. The story is about Śākyamuni Buddha preaching to a tigress.

(5) * [*Phags pa*] *bgres mos žus pa zēs bya ba bžugs so*. Sanskrit title: [*Ārya-mahālalikā-paripṛcchā-nāma-mahāyāna-sūtra*] *Ārya mahā la li kā pari pritstsha nāma mahāyāna sūtra*. Running title: *Bgres žus*. 7 fols.; paginated 1–13. See *Kanjur* No. 838, Peking ed., v. 33, p. 308, fol. 5 (*Mdo sna tshogs* section).

(6) * [*Phags pa*] *glañ ru luñ hstan pa zēs bya ba theg pa chen po'i mdo*. Sanskrit title: [*Ārya-gośṛṅga-vyākaraṇa-nāma-mahāyāna-sūtra*] *Ārya gro śri nha bya ka ra ṇa nāma mahāyāna sūtra*. Running title: *Glañ ru*. 17 fols.; paginated 1–34. Half of one folio is missing. See *Kanjur* No. 1026, Peking ed., v. 40, p. 348, fol. 1 (*Mdo sna tshogs* section).

3031. * [*Phags pa stobs po che zēs bya ba theg pa chen po'i mdo*. Sanskrit title: *Ārya-mahābala-nāma-mahāyāna-sūtra*. Running title: *Stobs po che*. Tibetan. Tibetan *dbu can* script. Xylograph. Category: Canonical Buddhist. 55.3 × 15.9 cm. 17 fols.; paginated 1–33. 6–7 lines per page. Locally made paper of poor quality. 2 illustrations flank the text on the first page. See *Kanjur* No. 416, Peking ed., v. 9, p. 12, fol. 4 (*Rgyud* section).

3032. *Śāradā* script syllabary. 30.4 × 24.8 cm. 12 lines. Kashmirian paper. Incomplete. The syllabary shows the *Devanāgarī* script equivalents for all syllables and vowel modifications. It lists the letters of the Sanskrit alphabet followed by the characters for the conjuncts *kṣa*, *tra* and *jña*, sometimes considered by native opinion to be basic letters of the alphabet. It then lists the various vowel modifications, including °*aṃ* and °*aḥ* which by native opinion are vowel modifications. And it shows the vowel modifications for the first two consonants of the Sanskrit alphabet, *k* and *kh*. Some writing in *Devanāgarī* and *Śāradā* scripts in pencil in left margin and on verso.

3033. Miniature painting of Kṛṣṇa slaying Kāṃsa. Kahlur (Bilaspur), Punjab Hills, ca. 1700–1720. 15.8 × 20.6 cm. Damaged. Writing on the back in a crude *Nāgarī*, perhaps *Kaithi* script, with some lines having no top bar written in.

Brownish red border around a narrower black border with white and grey rules. Marked off to be of Kahlur (Bilaspur) provenance by such features as Kṛṣṇa's overly large head and dwindled lower limbs and the inclusion of an over-large figure beside an over-small one, and by the palette which juxtaposes the orange red of Kāṃsa's *jāmā*, the brown red of the mat, the deep red and black of Kṛṣṇa's scarf, the deep yellow with deep red trim of Kṛṣṇa's *dhotti*, the white and deep yellow of Kṛṣṇa's jewelry, and Kṛṣṇa's blue hue, against a flat pale green background above which there is a suggestion of orange leading into a blue sky agitated by slate blue clouds, and before which there is a white foreground.

Kāṃsa appears to be modeled on Raja Ajmer Chand of Kahlur (Bilaspur) (1692 [1712]–1741), who was renowned for his piety. Cf. the portrait of Ajmer Chand dating perhaps from ca. 1700 in the Raja Anand Chand collection shown in W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. 2 (London and New York: Sotheby Parke Bernet, 1973), p. 177, No. 20 with regard to the massiveness of the right shoulder, the garb, including wristlets, and the full beard.

While the painting must be understood to be metaphorical it is based on a peculiar aspect of the popular *Bhāgavatapurāṇa*, mentioned once in the *Viṣṇupurāṇa* as well, in which hate and fear are considered to be stronger emotions than love. Kṛṣṇa is noted not to discriminate with regard to the motive behind devotion. On this account, it is easier for those who hate or fear Kṛṣṇa to gain salvation than for one who loves Kṛṣṇa. Kṛṣṇa is in their mind with greater constancy. *Bhāgavatapurāṇa* 7.1.26 states, “A mortal may not attain such absorption into Him by fixing his mind on Him through devotion as through constant hostility.” *Bhāgavatapurāṇa* 7.1.24 states, “The insect imprisoned by a wasp in (its nest on) a wall and constantly thinking of the latter through (intensity of) hatred and fear attains a form similar to the wasp.” Just so, Kāṃsa achieved salvation and the selfsame form as Kṛṣṇa when slain by Kṛṣṇa. As *Bhāgavatapurāṇa* 7.1.30 states, “Many attain Kṛṣṇa by focusing their minds on Kṛṣṇa through various emotions: the herder women through passion, Kāṃsa through fear, Śiṣupāla and other kings through hatred, the Vṛṣṇis through being related, the Pāṇdavas through affection, and Nārada through devotion”. See in regard to this point T. S. Rukmani, *A Critical Study of the Bhāgavata Purāṇa (with special reference to bhakti)*, Chowkhamba Sanskrit Series 77 (Varanasi: Chowkhamba Sanskrit Series Office, 1970), 156–61.

The statement in the painting here is that Raja Ajmer Chand's devotion is as strong as Kāṃsa's devotion, whose devotion is of the strongest type, and that on his demise he will attain salvation as did Kāṃsa. On another level, how a king of renowned evil in the Indian tradition, such as Kāṃsa, can be depicted as a ruler of reputed piety such as Ajmer Chand is paralleled perhaps by the variant descriptions of Ajmer Chand as, on the one hand, having been at war for most of his reign and, on the other hand, as having had a peaceful reign of long duration. Also comparable perhaps is the nature of many modern Indian gurus in the United States who combine a mercenary monetary sense with spirituality. Ajmer Chand took over the administration of Bilaspur in 1692 when his father became a *sadhu*. It was probably not until 1712, when his father passed away, that he ascended the throne and reigned thereafter for close to 30 years. (Of note is that Raja Man Dhata of Nurpur can also be identified as having had himself depicted as Kāṃsa being slain by Kṛṣṇa.) Given the popularity of the *Bhāgavatapurāṇa* in the Punjab Hills, it is not at all surprising that this feature of this text would be picked up on and illustrated as well.

This painting has been presented and discussed in S. H. Levitt, “A Painting of Rājā Ajmer Chand of Kahlur (Bilaspur) as Kāṃsa Being Slain by Kṛṣṇa”, in *Lalit Kalā* 24 [March 1990], 69–70, 1 plate (2 figures). V. C. Ohri in his article, “Reconsideration of a Painting of Rājā Ajmer Chand of Kahlur as Kāṃsa Being Slain by Kṛṣṇa”, in *Lalit Kalā* 27 [March 1993], 42, 1 plate (2 figures), has suggested that the painting instead comes from Rajasthan, either Nāthdwāra or Jaipur, ca. 19th century, and is to be connected with a group of five paintings in the Himachal State Museum, Shimla which were probably brought to Shimla from Nāthdwāra. With due respect to V. C. Ohri, whose credentials are considerable, I do not see the similarity between the painting here and those he reproduces in his article, as far as these can be made out since the palette in these seems to be very dark. For one thing, Kṛṣṇa here in no way resembles Śrī Nāth-jī of Nāthdwāra, as does Kṛṣṇa in the paintings V. C. Ohri is reproducing. Further, as noted, the palette in these paintings seems to be very dark, unlike the palette in the painting here. And heads, as far as these can be made out, are not depicted in the same fashion as the square head of Kṛṣṇa in the painting here. Nor do I find any similarity with anything shown by Robert Skelton in *Rājāsthānī Temple Hangings of the Krishna Cult from the Collection of Karl Mann*, New York (New York: The American Federation of Arts, 1973). Nor is the painting similar to anything shown in Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria* (Melbourne: National Gallery of Victoria, 1980), Krishna Chaitanya, *A History of Indian Painting: Rajasthani Traditions* (Atlantic Highlands, New Jersey: Humanities Press Inc., 1981) and R. K. Vashistha, *Art and Artists of Rajasthan* (New Delhi: Abhinav Publications, 1995).

I note I never thought of the painting as being a Rajasthani miniature because it looks like it comes from the Punjab Hills, and this was the consensus of the people to whom I showed the painting.

It should also be noted that the portrait of Ajmer Chand shown in my article for comparison's sake was taken from W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. 2, p. 175, No. 14, and was inserted by the editor. I would have shown illustration No. 20 from this volume, an illustration from the Raja Anand Chand collection, Bilaspur which not only shows the similarity in garb, including wristlets, but also the massiveness in the depiction of Ajmer Chand's right shoulder, which cannot be seen in No. 14.

V. C. Ohri's real problem with the identification, though, seems to be that he has trouble accepting the idea that a king would have himself depicted as Kāṃsa and, without checking my references, seems to state that nowhere in the *Bhāgavatapurāṇa* does Kāṃsa attain *mokṣa*. This simply is not the case. I even quoted the passage from *Bhāgavatapurāṇa* 10.44.39 in my article which states that on being slain Kāṃsa attains the selfsame form as Kṛṣṇa and receives salvation. I can further forward the reader to a recent article by Dr. Noel Sheth, S. J. titled, “Salvation through Hate”, in *Vidyajyoti* 46 (1982), 193–98, on the same subject. V. C. Ohri further seems to misconstrue what I said, and states that I am misusing literature. I do not state in my article that Raja Ajmer Chand is having himself depicted as Kāṃsa so as to attain *mokṣa*, or that the *Bhāgavatapurāṇa* glorifies Kāṃsa.

The Indian tradition often juggles seemingly contradictory points. The avenue to understanding these points, and other arcane points, is through the literature and art. To say that the understanding of one of these points through something in the other discipline is a "misuse of literature" or a "misuse of art" on the grounds of a preconceived notion is foolhardy. Before writing, "There is no tradition of the kind mentioned by Levitt in the Punjab Hills or other parts of India", V. C. Ohri should have checked the references cited. This is not a reference to a story in isolation, as he affirms.

3034. Popular paintings, mainly of religious themes, in Rajput style from Gujarat, *ca.* late nineteenth century — early twentieth century. Size varies (13.0 × 10.3 cm, 11.6 × 20.4 cm., etc.). There are 26 paintings in the group. They include paintings of Gaṇeśa, of the great god Śiva with his consort Parvatī seated on his lap, of the creator god Brahmā, of the sun god Sūrya, of Rāhu, and of particular interest of Ketu. There are also a few paintings showing secular figures wearing costumes of the day, such as of a woman holding a flower to be offered in worship, and of a man in a rugged terrain holding a drawn bow. The paintings of Rāhu and Ketu, of which there are three of each, have been presented and discussed in full in S. H. Levitt, "Some Paintings of Rāhu and Ketu from Gujarat", in *Journal of the Oriental Institute, Baroda* 40.3—4 (March—June 1991; issued 1993), 533—47, 6 figures (unnumbered). Regarding the style cf., for example, New York Public Library Spencer Collection Indian MS. 46, a *Sangrahaṇīśūtra* treating tortures in hell.

Transcripts of manuscripts and related materials

B 1. **Kālakācāryakathā*, by Samayasundara. Sanskrit. *Devanāgarī* script. Category: Jain. 21.5 × 27.8 cm. 24 fols., written on one side only. 23—24 lines per folio. Date of the original manuscript: *Samvat* 1896 (1839 / 40 A. D.). Transcript date: *Samvat* 1979 (1922/23 A. D.). Transcribed from a manuscript in the Jain Library, Benares. See W. Norman Brown, *Kālaka*, pp. 34—5.

B 2. Materials for work on the *Kāthakasūtra*. 32.2 × 21 cm. 170 pages. Ruled paper. This material includes concordances of *sūtra* contents, various tables of contents, references to books which discuss the *Kāthakasūtra*, notes on texts, a listing of manuscripts, and other items. It also includes the following transcripts of manuscripts:

(1) *Kāthakasūtra*. Sanskrit. *Devanāgarī* script. Category: *Veda*, *Sūtra*. Same size as above. 2 + 8 + 2 pages. 33 lines per page. Transcript date: December, 1901. Transcribed from a manuscript in the Library of the Sanskrit College, Benares.

(2) Related unidentified Sanskrit text. *Devanāgarī* script. Same size as above. 6 + 55 + 5 pages. 31 lines per page. Lacks end. There is also, together with this, an incomplete copy of the beginning of the same manuscript, 4 pages only.

(3) Related unidentified Sanskrit text. *Devanāgarī* script. Same size as above. 24 pages. 35 lines per page. Lacks end. Writing on one side only, except for last leaf.

There are as well 8 pages, written on one side only, of short, incomplete, crossed out transcriptions, in *Śāradā* script, of another unidentified Sanskrit manuscript.

B 3. Transcript (Roman) of descriptions of *mudrās*, or hand poses, from an old palm leaf Sanskrit manuscript belonging to an old Sakteya family of Malabar. They include descriptions of *mudrās* used to show reverence to one's guru, *mudrās* used for the consecration of the vessels for the respectful reception of a guest, *mudrās* used for homage to deities, and *mudrās* used for honoring *āvaraṇadevatās*, the minor *devatās* which accompany Devī and appear and disappear in consciousness. At the head of the descriptions is the title, *Mudrā-prakaraṇam*, which we can translate as, "A Treatise on *mudrās*", but it is not clear that this is not just a recent added description of what follows. Orthographic peculiarities in the text would appear to indicate a Malayalam script manuscript as the original. The text is together with a brief note and negatives for photographs which were taken by W. Norman Brown showing Dr. L. A. Ravi Varma modeling the hand poses. 14.0 × 21.7 cm. 4 sheets, typewritten on one side only. Ruled paper. 29—30 lines per page. 33 negatives (6 strips), in folder. The text and photographs have been presented and discussed fully in S. H. Levitt, "A Sanskrit Text on *mudrās* from Kerala", in *The Adyar Library Bulletin* 52 (1988), 128—49, 6 plates (24 figures). See also S. H. Levitt, "A Note on the *Mudrāprakaraṇa*", in *The Adyar Library Bulletin* 54 (1990), 64—7. Source: Dr. L. A. Ravi Varma.

Text begins:

Mudrā-prakaraṇam. [/] (*Guruvandana-mudrāḥ*) [/] 1. *Vikasitakalpam uttānāñjalih Sumukham*. [/] Its *Bijākṣara hskhphrēm* (only 1 vowel). [/] 2. *Idam eva muṣṭikṛtam Svṛttam*. [/] Its *Bijākṣara Hskṣmaḥavarayām*. [/] 3. *Ūrdhvādhaḥ sthitayoḥ dakṣavāmakaratalayoh* [/] *aṅgulīnām mitho maṇibandhasambandhe* [/] *Caturaśram*. Its *Bijākṣaram Sahakṣma-lavarayām*. [/]

B 4. Unidentified Sanskrit text on measures, with passage by passage translation. Roman script. Category: Architecture. 21.0 × 34.0 cm. 31 pages: the first 10 pages are loose, and are followed by three groups of 6 pages, 9 pages and 6 pages respectively which are individually clasped. Ruled paper. 31—33 lines per page. The text and translation are from a Sinhalese script manuscript. Source: Dr. Ananda K. Coomaraswamy (?).

Text begins:

Śrī nivesana Kailāse [/]
Deva brahmādi Sevite [/]
Vasantō Vyjayan tōyan [/]
Skandhena pruchchitō bruvi [/]

B 5. **Rayaṇavālakahā*, by Siri Candanamuni. Jain Prakrit, with glosses in Sanskrit at the foot of each page. *Devanāgarī* script. Category: Non-canonical Jain. 19.0 × 33.2 cm. 73 pages. 23—29 lines per page. Transcribed by Sodanalāla Caṇḍa.

B 6. Unidentified Jain Prakrit text. *Devanāgarī* script. 21.8 × 27.8 cm. 12 pages: pp. 47—58 only. 8 lines per page. Incomplete. Some interlinear corrections or glosses, and emendations.

Text begins:

cchāe phaliyaṃ nisejjāu kayāuṃ / taum so kuvium / aṇṇayā jīṇakappiyā vaṇṇijjamti //ba// [/] tam jahā //ba// jīṇakappiyā ya duvihā pāṇipāyā padigāhadharāya / pāuraṇa-apāuraṇā [/] duvihā // so bhaṇai / eso kiṃ jīṇakappo sampayaṃ na kīnai ? / sūrīhiṃ [/] bhaṇiyaṃ vocchiṇṇo / so bhaṇai / jai paraṃ tumhaṃ, mama puṇa¹jjaṇi na vocchijjai / tā haṃ taṃ ceva ji//jīṇakappamuvā sampajjittāṇaṃ nipaṛiggaho viharissāmi /

B 7. **Sariputra*, by Sariputra. Sinhalese. Sinhalese script. Category: Art and Architecture, the making of images. 21.0 × 34.0 cm. 55 pages. 29—34 lines per page. Each page numbered. Occasional glosses and corrections toward the end in pencil and in a lighter color ink than the text proper. Source: Dr. Ananda K. Coomaraswamy.

B 8. Two texts on art and architecture. Sinhalese script. 16.6 × 21.0 cm. 36 pages, with blank page between the two texts and two blank pages at both the beginning and end (2 + 1—27, 28, 29—36 + 2). 18—19 lines per page. Pages unnumbered. Source: Dr. Ananda K. Coomaraswamy.

(1) **Rūpamāla* [*Rūpavaliya*, according to pencil note on first blank page and attached letter]. Sanskrit. Topic: The making of images. 27 pages.

(2) **Gevalsatvargaya*. Sinhalese. Topic: House-building. 8 pages.

B 9. *The Sariputra*. Introduction and translation by E. R. Gooneratne. Hand-written, dated 15th September 1906. Leather bound, gold tooled. Ink and pencil frontis-piece. Paper hand-ruled with pencil. On inside cover: “From the Library of Ananda K. Coomaraswamy, Norman Chapel, Broad Campden”. In pouch inside back cover: Letter to Ananda K. Coomaraswamy from E. R. Gooneratne, notes by E. R. Gooneratne for addition to introduction, two large ink drawings on heavy paper (folded) to accompany the translation, and a small booklet handwritten in Sinhalese script. 17.0 × 22.1 cm. vii + 57 leaves. The leaves are numbered ii—vii and 2—55. Writing on recto and verso of each leaf. 16—18 lines per page. [Formerly, University of Pennsylvania Library Indic manuscript No. 2841. Not listed in Poleman’s *Census*. Displaced to present location on account of suitability.]

a. The small booklet in the pouch, written in Sinhalese script, is 10.4 × 16.8 cm. 14 leaves, written on both recto and verso, with the last 4 leaves left blank. 18—19 lines per page. The first blank leaf has on its verso a statement that the booklet was written on Oct. 14, 1906 by W. R. M. Puncibanda. The first two leaves (4 pages) of the booklet contain multiplication data, in Tamil written in Sinhalese script, for the numbers 1 through 9 multiplied by 1 through 9 respectively given in a list format. This is followed by a prose statement of the same material, the whole of which is referred to as *gaṇiṇākramai*, “the system of counting”. Beginning in the middle of the third leaf verso — p. 6, l. 9 — there is text in exceedingly corrupt Sanskrit, mixed with Sinhalese, treating mainly astrological subjects. The Sanskrit vocabulary in the text appears to be influenced by vernacular forms and usage.

The text begins:

rājanīpajanā surasthānadhenu hu//itam palam [-]ay ayyaya tathā yoniṃ [/] kṣvārā sakam matam. kā//lika pālika kaṇālī ca piṅgalīdhī vadhikā//jhanir aidrā bhūtitārāpatī saptām [/] samva bairavī ca subhāsabham vau//khi satākramena.

The material in the text is perhaps related to the theory of the *Yoginīśāsas*. This is followed, on the ninth leaf verso and tenth leaf recto, by a multiplication table for the numbers 1 through 12.

Photographs and / or negatives

Photographs and / or negatives of the various MSS used in three of W. Norman Brown’s editions of texts, and of some MSS of one of these texts not used in the edition, are also being kept with the collection now. These include:

KĀLAKA

W. Norman Brown, *The Story of Kālaka: Texts, History, Legends, and Miniature Paintings of the Śvetāmbara Jain Hagiographical Work The Kālakācāryakathā*, Oriental Studies 1 (Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 1933).

Long Anonymous Version (L.A.V.), MSS. s¹, s², s³, n, J (Edition), b. (See *Kālaka*, pp. 36—70).

Variations of L.A.V. not used in the edition: (1) Sanghākā Bhaṇḍār, Patan 35.2, (2) Sanghākā Bhaṇḍār, Patan 234, (3) Jñāna Vimala Suri, Cambay 504 (in book, 122).

Anonymous Prakrit Version, only MS used. (See *Kālaka*, p. 27.)

Haya-Paḍiṇīya-Payavo Version, MSS. b¹, b², d¹, d², f, l. (See *Kālaka*, pp. 71—86.)

Anonymous Prakrit Version in 105 Stanzas, only MS of this version known to W. Norman Brown. (Referred to only in *Kālaka*, p. 33).

Dharmaprabhasūri's Version, MSS. l, n, b. (See *Kālaka*, pp. 92—7.)

Bhavadevasūri's Version, MSS. c, d, a. (See *Kālaka*, pp. 87—92.) Not used in edition: (1) Preuss Staat Bibliothek, Berlin, MS. Or. Fol. 3357.

Srīvirāvākyanumatam Version, MSS. w, c, p, m¹, m². (See *Kālaka*, pp. 98—101.)

Not Used in the Edition: I. Variation of Samayasundaram, B.O.R.I. (no number) dated *Samvat* 1682 (see *Kālaka*, pp. 34—5 for Samayasundaram's Version); II. Assorted Versions, (1) Unidentified, (2) Nagin Das Bhaṇḍār, Cambay 60(3), (3) Sanghākā Bhaṇḍār, Patan 2.2, (4) Sanghākā Bhaṇḍār, Patan 6.2, (5) Sanghākā Bhaṇḍār, Patan 82.1, (6) Sanghākā Bhaṇḍār, Patan 221, (7) [—?—], Patan [no number given], (8) Lohar Pal Bhaṇḍār, Ahmedabad No. 91.3.14, (9) Sanghākā Bhaṇḍār, Patan 5.2, (10) Nagin Das Bhaṇḍār, Cambay 60(4), (11) Unidentified, (12) Unidentified, (13) Prāsasti of Patron of Sanghākā Bhaṇḍār, Patan 46.2; III. Unidentified Photographs and Negatives; IV. Unidentified Kālaka-related material.

Also, page proofs of photographs for the edition.

SAUNDARYALAHARĪ

W. Norman Brown, *The Saundaryalaharī, or Flood of Beauty, traditionally ascribed to Śaṅkarācārya*. Edited, translated, and presented in photographs. Harvard Oriental Series 43 (Cambridge, Massachusetts: Harvard University Press, 1958).

MSS. B 1, B 2, B 4, B 5, Bh 1, Bh 2, R V, S 1, S 2, S 3, T, Tr. (See *Saundaryal°*, pp. 31—43.)

VASANTA VILĀSA

W. Norman Brown, *The Vasanta Vilāsa: A Poem of the Spring Festival in Old Gujarati Accompanied by Sanskrit and Prakrit Stanzas and Illustrated with Miniature Paintings*. Critically edited and translated, with an introduction and description of the paintings. American Oriental Series 46 (New Haven, Connecticut: American Oriental Society, 1962).

MSS. A, B, C, P, S, L. (See *VV*, pp. 9—10.)

Also, photographs of plates for the edition from Waverly Press, 1 letter of correspondence regarding the manuscript search.

Photographs and / or negatives of assorted Indic manuscripts, etc. are also currently placed in a folder together with the transcripts of Indic manuscripts. These photographs and / or negatives are currently unnumbered in the folio. They include:

P 1. Photograph of Aśokan rock inscription found near Jhansi, U. P. in the 1950's + accompanying letter from K. K. Dass. The inscription does not appear to be included in the discussions of recent finds of Aśokan inscriptions in the recent books on these. Reproduced in S. H. Levitt, "The Indian Attitude toward Writing", in *Indological Taurinensia* 13 (1985—86), 229—50, 23 plates (42 figures).

P 2. Jain Tirthankaras, negatives of illustrations in MS. "ASB 1544". The folios are noted to be "11.8 × 8.2". Nine negatives with one painting filmed on each. "ASB" might stand for Asiatic Society, Bengal. "1544" is a manuscript number of their type. A. R. Bhattacharya, *A Descriptive Catalogue of the Sanskrit Manuscripts in the Collections of the Asiatic Society*, vol. 13 (fasc. 1 and 2) *Jaina Manuscripts* (Calcutta: The Asiatic Society, 1958—66), does not list a manuscript with this number, however, though it lists manuscripts with numbers quite close to it in sequence.

P 3. Jain Cosmological Diagram depicting heaven and hells within the figure of Puruṣa. Negative. Depository unidentified.

P 4. Assorted negatives of manuscript illustrations, (a) negative of palm leaf illustration of Viṣṇu reclining, (b) 3 negatives of illustrations from an unidentified bound *Devanāgarī* manuscript, one showing the 10 avatars of Viṣṇu.

P 5. Photograph and negative of 2 sets of facing folios of an unidentified manuscript in Old Hindi on each side of which there is one verse in *Caupāi*, *Gaurī*, *Dohā*, and *Caupāi* metres respectively.

Other photographs are also currently placed in a separate folder together with the transcripts of Indic manuscripts. These include, (a) Sikander, Agra, 2 negatives (one damaged); (b) assorted photographs of sculpture at Halebid and Udayagiri, and of a Santali dance and Santali man with a bow.

Addenda

2998. Buddhist commentaries. Pali. Khmer *mūl* script. 55.5 × 5.1 cm. 410 fols. 5 lines per folio. Palm leaf. Gilded edges. Manuscript date: Buddhist Era 2377 (1833/34 A. D.). The date of copying is given in a passage in Thai script on the cover folios of each section of the manuscript. The scribe has also signed each of the 15 sections of the manuscript, but his signature is difficult to read. Plainly cut, stained wooden covers. The texts are as follows:

(1) **Sambyaṅgaṭṭikāmukhamaggasāra* (also written, *Sambhyaṅga°*). Referred to on cover folios after the first three sections as, *Sambyaṅgaṭṭikāṇayāsadīpanī*, but mentioned in the margins consistently as *ṭikāmukhamagga*. (The word *ṭikā*, which means "commentary", is spelled variously as both *ṭikā* and *ṭikā* throughout.) *Phuk* 1—3, 5—10, 12—15.

(2) **Aṭṭhakathāvimānavatthuvitthāna*. *Phuk* 12, 13. Section only of a sub-commentary on Dhammapāla's *Vimānavatthuatṭhakathā*? The *Vimānavatthu*, a later and more fantastic section of the Buddhist canon which discusses the most heavenly of paradises which could be imagined in the popular belief, is a section of the *Abhidhamma*.

2999. [*Abhidhammapīṭaka. Pakaraṇas* 1—7, with summary only of *Pakaraṇas* 2 and 5.] Pali. Khmer *mūl* script. Category: Canonical Buddhist. 58.0 × 5.3 cm. 335 fols. 5 lines per folio. Palm leaf. Gilded edges. The manuscript is divided into 7 sections, with blank folios at the beginning and end of each section and each with its own tie cord. Two lateral holes for tie cord. Plainly cut stained wooden covers. The sections are titled individually, in two instances incorrectly Sanskritized, as follows:

- (1) [*Dhammasaṅgani*] *Abhidharmmasaṅgīnī*. Phuk 1.
- (2) [*Vibhaṅga-ppakaraṇa*] *Vibhaṅgapakaraṇa-atthakathā*. Phuk 2. *Samkepa*.
- (3) [*Dhātukathā*] *Dhātukathā-ātmāprasaṅsa*. Phuk 3.
- (4) [*Puggalapaññatti*] *Puggalapaññatti*. Phuk 4.
- (5) [*Kathāvatthu-ppakaraṇa*] *Kathāvatthupakaraṇa*. Phuk 5. *Samkepa*.
- (6) [*Yamaka*] *Yamakakaṇḍam*. Phuk 6.
- (7) [*Paṭṭhāna*] *Mahāpaṭṭhāna-anantanaya*. Phuk 7.

3000. **Dhānaparikhā*. Pali. Lao *tham* script. Category: Non-canonical Buddhist. 65.6 × 6.3 cm. 28 fols., numbered 1—28, + 2 folios. 5 lines per folio. Palm leaf. Folio edges have a design in red and gold. Two lateral holes for tie cord. Two wooden covers and tie string. On the outside of the covers, there is a continuous abstract lotus pattern in gold and black. The insides of the covers are stained and varnished. The manuscript is in a muslin slip case. The folio preceding the first folio of text contains material in Lao. Numbering the folios, instead of lettering them, is not usual practice.

3001. *Pravacanasāroddhāra[sūtra]*, by Nemicandra. Prakrit. Category: Non-canonical Jain. The text is together with an inter-linear glossary or commentary in Old Gujarati (?). Text in *Jainanāgarī*, glossary in *Devanāgarī*. 25.5 × 11.8 cm. 151 fols.; fols. 1—145¹, 145²—150. 7 lines per folio. Illustrated with 9 paintings and 16 tables and charts. 7 of the paintings are in full color, 2 are in red or red and black only. 4 are full page paintings. The date given is *Samvat* 1709 (1652/53 A. D.). Note from W. Norman Brown: "Judging from the appearance of the paper, this date is likely not the date of the manuscript, but the date either of the author or the date of the copying of another manuscript which became the origin of this present manuscript. ... Probably this manuscript is the only illustrated one we have." Purchased by Professor Stella Kramrisch and given to W. Norman Brown, who in turn gave it to the Library's Special Collections area to hold.

3002. Unidentified texts (3) in mixed Tamil and *Grantha* scripts. The second and third texts are perhaps in mixed Sanskrit and Tamil. The second, which is the lengthiest, appears to contain a listing of equivalencies, sometimes with numerical amounts. It is perhaps pharmacological in nature. It is followed by a short section of discursive text in Sanskrit. The third also appears to contain a listing, but its nature is even less clear. Both contain at their conclusions, and the second at its beginning as well, similar chartings of numbers. The first text is incomplete, and its folios are broken off on both the right and left sides so that sections of each line are missing. It contains occasional Malayalam script characters as well, and appears to be in a highly Sanskritized Tamil. The presence of Malayalam script characters in the text suggests that this part of the manuscript comes from the extreme south of Tamilnadu, India's Tamil-speaking region. Only an occasional folio of the second and third texts are damaged. Text (1): 18.0 × 3.1 cm. 5 fols. 8—9 lines per folio. Text (2): 21.7 × 3.1 cm. 31 fols. 8—9 lines per folio. Text (3): 20.6 × 2.1 cm (left side of each folio) — 3.2 cm. (right side of each folio). 21 fols. 6—7 lines per folio. Palm leaf. Powder rubbed into incised letters. Two lateral holes and tie cord.

3003. Assorted individual folios from various texts. The writing is mainly a mixture of Tamil script and *Grantha* script characters, with the language of most appearing to be highly Sanskritized Tamil. But one folio of verse is written in Telugu script. 38.4/43.8 × 2.9/3.6 cm. 24 fols. 4—8 lines per folio. Palm leaf. Many folios chipped and broken, often destroying text.

3004. Two Oriya texts. Oriya script. Category: Devotional Literature. 34.7 × 2.4/3.6 cm. 112 fols.; 2 blank folios + 101 fols. + 9 blank folios numbered 102—6, 108—11. 4—5 lines per folio. Palm leaf. Two stained and varnished wooden covers with modern make-shift tie cord. The two covers are different from one another. Purchased by W. Norman Brown and given to the Library's Special Collections area to hold.

The texts are:

(1) **Chadarasagītā*, by Kṛṣṇa Dāsa (Dinakṛṣṇa Dāsa, Gopinātha Dāsa). 55 fols.; fols. 1—55. A note together with the manuscript reads: "This is written in question-answer style between Arjuna (the hero of the Mahābhārata) and Lord Kṛṣṇa. Divided into 12 chapters, it describes the favourity of the Lord, the different kinds of sins and punishment for those sins. It enumerates five deadly sins: (1) Cohabit one's mother (2) one's guru's (teacher's) wife (3) to kill a brahmin (4) to drink wine (5) to steal a brahmin's property and to slight and dishonor a brahmin. It narrates in some detail instances of people who indulged in such sins, the punishment meted to them in hell, their redemption at the sight of the Lord, and established the supreme power of Kṛṣṇa."

(2) **Bhuta Keli*, by Kṛṣṇa Dāsa. 45 fols.; fols. 56—101. The note together with the manuscript reads: "Describes the amorous sports of Kṛṣṇa and his eternal consort Rādhā. Lord Kṛṣṇa frightens the kinfolk of Rādhā in the shape of a ghost, enjoys the company of Rādhā and the *gopīs* [cowgirls] and finally passified by the entreats of the devotees returns her (Rādhā) to her people. Due to the miraculous power of Kṛṣṇa nobody is able to know this trick."

Consolidated index of texts

<i>Aṭṭhakathāvimānavatthuvittāna</i> , <i>phuk</i> 12, 13. (Pali)	2998
<i>Abhidhammapiṭaka</i> (Pali)	2999
<i>Abhidharmmasaṅgīṇī</i> . See <i>Dhammasaṅgani</i> . (Pali)	2999
<i>Ambastava</i> , in the <i>Pañcastavī</i> .	3009
<i>Ātmopaniṣad</i>	3009
<i>Ānandalaharī</i> . See <i>Saundaryalaharī</i> .	3009
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